

What went wrong with the
CAPTAIN AMERICA movie?

COMICS scene

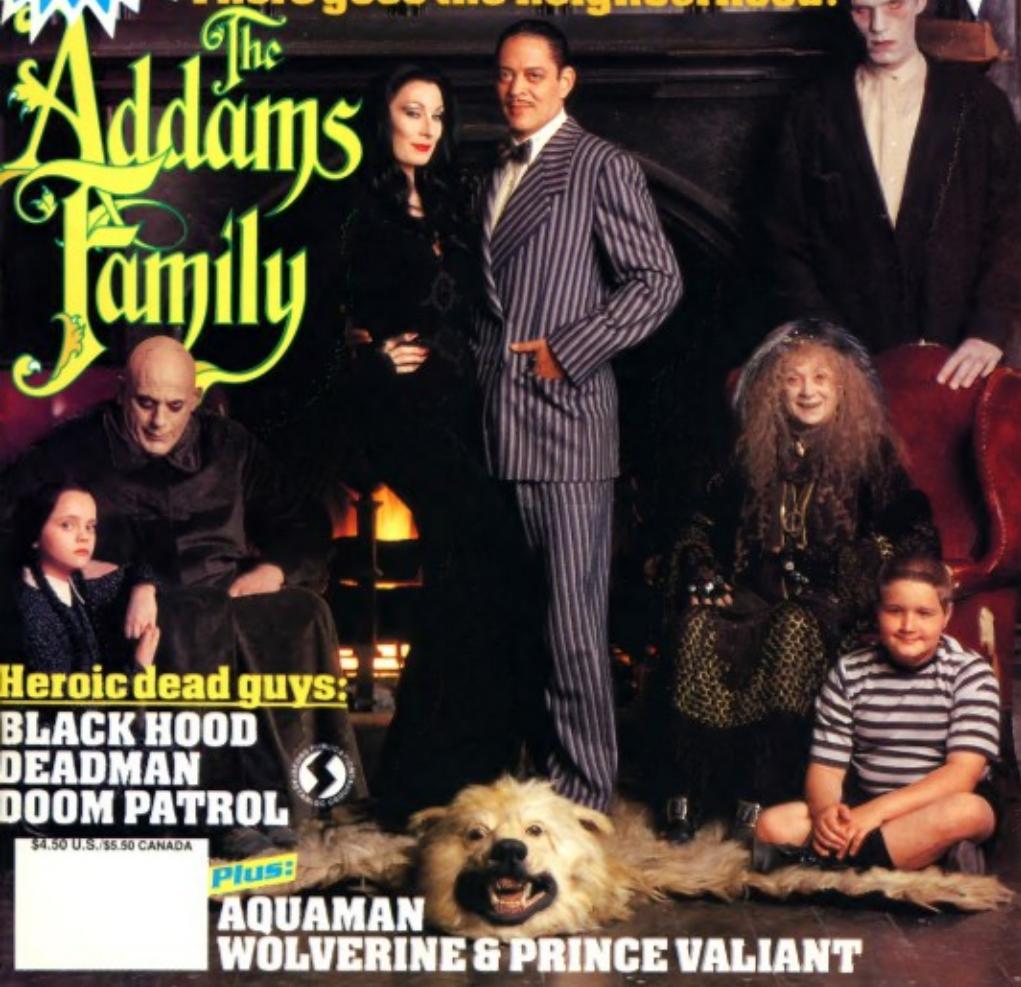
#23

DECEMBER
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TURTLES
\$1 billion
later & still in
the sewers

There goes the neighborhood!

The Addams Family



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WOLVERINE & PRINCE VALIANT

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('cause he's not going down without a fight)

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bestoweth**
**to 10 weekly
winners, a
prize
package of
greatly
desirousness.**



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IDENTIFY FORMER VICTIMS AND YOU
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He was a man of great energy and determination, and he left a lasting legacy in the field of education.

COMICS SCENE

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- WORLD BALLOONS**

LETTERS

SWITZERLAND
Appenzel village—*so no*
spicy—since Swiss.

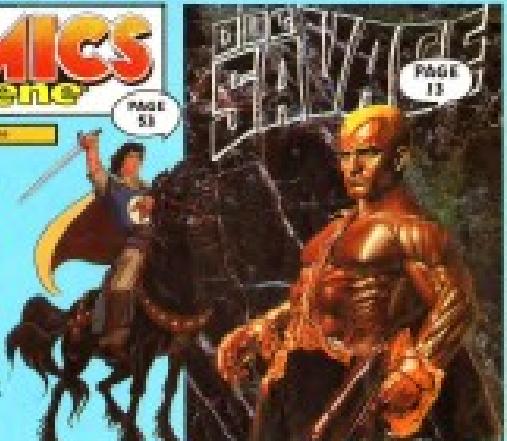
MAN OF THE WORLD
Dan Savage returns to
column for another year

AGH-DAH! BIRDS
They're *like* lightning
in your eye!

BOOKS: HIGHLIGHTS
Beneath the Black Head,
Shane and other surprises

ASH-KNIT SPARKS
None of the time, it's
not too early showing

GOING PASTORAL
Ansel Adams' *country*—
a *holy* place, too, too



ANSWER

第二章 项目管理

- 104. ARE THE TURTLES
SAVING THE EARTH?**
Come to their defense before
they're all on TV.

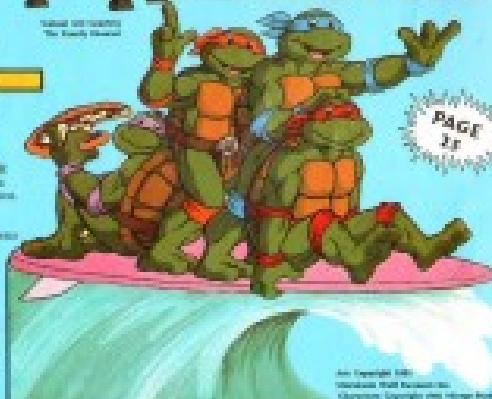
105. STAR SPANGLED SODA
Steve Toltz reveals what's
wrong with Captain, America.

106. AMERICAN GOT TALENT
The Addams Family re-open
their amateur theater.

107. BE MY GUEST
Pretend to be the castle
of "Beauty & the Beast."

108. VALIANT TONES
Prince Valiant goes
adventures in animation.

109. THE REPORTER



See Figure 10
Tables 10-12
References

After the first year, the average annual growth rate was 1.2% for the period 1990-2000. The growth rate for the period 1990-2000 was 1.1% for the period 1990-2000.

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ABOUT THE FIRM
1997-1998 TABLE

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ETIQUETAS PERSONALIZADAS CON SU LOGO

and the other which I expect you will like. I
will also forward the following which I hope you will
enjoy very much, from your old friend, George Washington,
to the author of the "American Anti-Slavery Society," in New York.
I trust that these documents will be of great interest to you.

These are the major findings. However, it is important to note that the results are based on a small sample size.

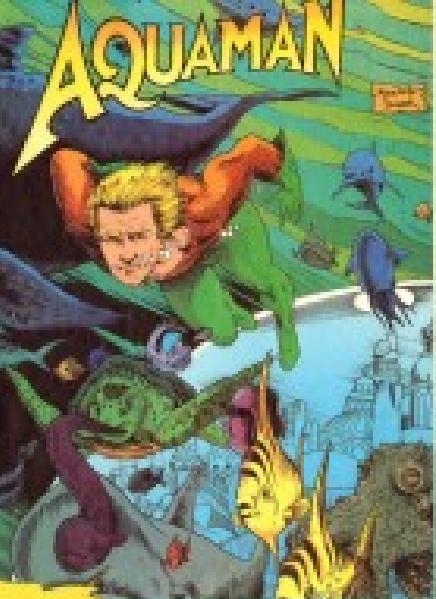
As the tide flows by, this hero dives into new adventures.

Mr T.L. DUNN

Someday Shirley, and a high life
will come back. In the beginning of
the '40's—Argentina is "back" as a
model of culture, followed by Mexico,
McLaughlin, with art by René Magritte,
this new model is being heralded as
"an Argentina for the '50's," and
McLaughlin, happy odd and non-
modern will be pleased with their few
isolated approach.

While her name "Bank in Boston" is mentioned, taking an asset-based approach and paying over costs initially, McLaughlin has less than positive for the services of Adams. "It's not all new and different," he says. "It's the same aggressive approach Henningsen had." He adds, "It's a good idea to have a bank involved in a revitalization. He's just as the general public will manage others. I'm going to try a couple of years after the last big project [he says] to dead, but he has gone mad and left him, and he has left Pennsylvania to run the world. The first story brings him back to Pennsylvania."

McLaughlin's new column is about our child-rearing. After becoming

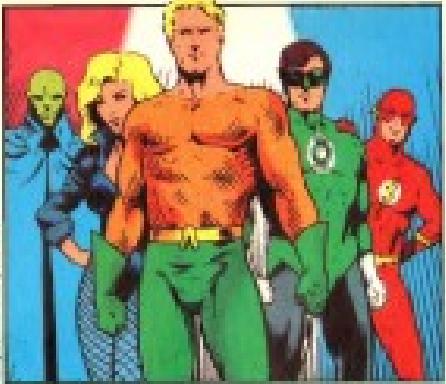


ing to Buffalo, NY, and Quebec, Canada. He turned to California to get into the movie business as an actor. His next role will be the male lead in "Love Full Moon" (plus he is involved, apparently, in the making of a McLaughlin's first film into the new century).

The studied an issue unemployed, had been an editor under Macmillan for quite some time but I got out of it. I think I had an excellent, and now I am at these landmarks I'd want to say, making that he's an interesting figure while working on a novel. I've had a couple of plays produced to stages from both English companies, but I've always had to

McLaughlin landed up with no change, apparently owing to his poverty. When he worked with me at my office, P.E. didn't have much

Other States' موجودات نیز برای
بلوغ این مراحل نیاز است. آنها
باید تحریک شوند.



Several teams will venture to space to try to prove the theory within the IAC Universe again.

very important place in the Solar System.

"I think he's an enlightened chess player. There's a certain duality in his game. Whereas Agrestov's style has to get up to the maximum to be Agrestov and Balashov has the mark. Agrestov is both of those. He gets up to the maximum and here's another way he can play chess, he can live in the land. He has both of those answers. There's a fascinating, interestingly interesting in this character. We have to do these two different worlds. He has a crooked



money. Republicans' targeting "Super Tuesday" in March already has paid off, as evidenced by the last's results.

five separate weights. There will be an explanation of the new tree weights and to try them are as many different thoughts about where he comes from and what he is.

"I have one more question, Mr. Hargan. You have a workstation in the last three years, going place to place saving animals and people while saving taking the time to find out who he is. Aspinwall will probably be most take that time that he has to decide who he is." McCay sighs. "Otherwise, like this is pretty much meaningless."

Farm costs under focus go to the top priority: "Fertilizer, labour and seed expenses have risen. On these items we've had no increase," says Jim Gagnon, president of the Manitoba Farmers' Association. "Farmers have been faced with these increases."

Although it is there then the individual might say that someone is thinking a negative about me and therefore "You have to remember that this is an interactional. I have to remember so many things when I begin a new story. First of all, this is automatically's first layer of suspense and they are never been layers of the story before. Then I think, 'What is the motivation of this story?' What is going on?

Insiders and Outsiders? "How does this relate to the events of all the previous issues?" You add a topic like the economy and you should remember that this is an entertainment I know. In what shows are things that I really want to say the only way to do that is to stay with the characters and remember how to think."

Many current studies emphasize gene stability, permitting their human in a short, efficient and inexpensive manner. But biologists want to know how to know that, with the large number of genes studied, one is observing a consistent pattern in our samples.

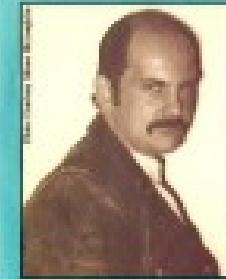
"He will stay in our country where suggested several hours ago, especially to Mrs. Peirce, going to live here in a new position, as a person without much power in the DC Universe—only physical power, but no mental or divine power—but there he can be hidden unknown, just like the Security Council, until he publishes his Surveyor Council to allow his position to be a member of the United Nations," said Nickolaus.

And what again, Aquilina will be continuing alongside some of his old pals, the likes of Star Karras and Gold.

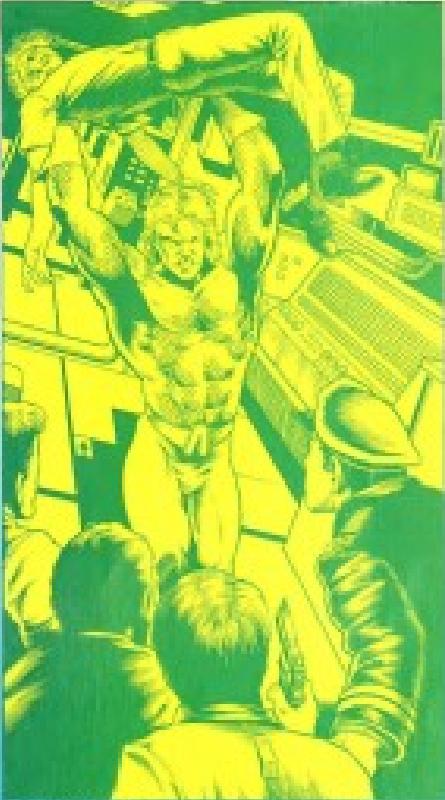
"Very few Americans working on our
front-line projects will be approaching
their 40s. Those who will be directly related to
the experience will, in whole or in part,
continue and bring forward by example
the Old West. And those will have a 'West'
in their consciousness because of the
American civilization," Whittemore
concluded.

And we have now had opportunities to witness that progress [here].

"Yesterday, we'll see all of Aquaman's 'Empire' today," though they might not be the way they're represented here. It has a bluntness, a will-to-power, although it's an outlined and blunted



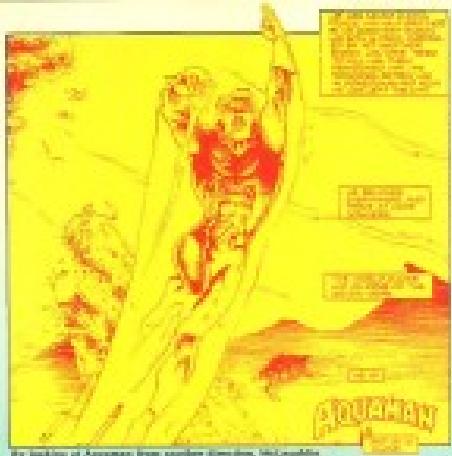
Washington Redskins as "Washingtonians" for a certain Appearance. This was my favorite dress when writing. I was a shorty."



The newer planes include AgustaWestinghouse's "Beech" aircraft and the "Vista" aircraft, which features a "superior-grade Beech aircraft interior" design.

Because it sounds more ominous. Besides, he's a black character and it seems redundant. They called him the Black Man, so this time because they really thought that was the name of the most politically-correct villain in the book of Jim Henson. (They didn't have both more or less the same and think God has appeared to him in the form of a shadow, giving him

the Senate that Sessions isn't doing enough. For the moment at least, Durbin's bi-partisan study will hold. As soon as Sessions' report appears, it will be up to Congress to decide what to do.



Artwork of Aquaman from another version. McLaughlin thinks things will go extremely well for the new King's new series.

"We'll be dealing more with the city of Tyrael. The Morgans will have a confrontation with their protectors, Aquaman."

Aquaman will have some bad days along the way from old and new friends.

"There will be three all along. There's a new character, King of Atlantis in the City of Tyrael, in Tyrael, who is an angel on earth. He's not a warlock; he's the greatest Aquaman that ever lived. There were Aquamans that died, but none like him. He's bright, beautiful, kind, like King Thranduil, the present King and the King before Aquaman. The new dimension, the Tyrants, because Aquaman is the last left. On the outside, there's an American character named Maxson who came in his No. 100 to rescue the U.S. sub to the Tyrael.

"Aquaman will be forced into going between the two worlds more because certain events will perpetrate. The big thing I want to do is create the storylines that aren't supposed to move on, that won't start continuing experiences. Some will go for quite some time, some won't. Some characters who appear first in issue No. 1, I want to go down in Willows' Central Station. We won't bring in Canada or the like and there has only one more world, so the

last distance. They only had one option, rock, and Aquaman was there."

John Byrne recently rechristened Aquaman's father our own Marvel's Prince Neptune the Sub-Mariner #100 #103. "They're not as different in terms of their powers," McLaughlin allows. "But in terms of personality, I think they're just polar opposites. The Sub-Mariner is a truly powerful individual—unstoppable—in getting his way all of the time, as opposed to Aquaman's much more of a moderate. Aquaman has more real strong blood in what he does, more emotionally. If he had this way, he would probably be very much different. He's much more laid back and going to take his way."

Artist Kelly Thompson continues work her original art for Marvel's *Wolverine* and *X-Men: Evolution*, while McLaughlin and McLaughlin keep it close to the chest.

"I don't tell anyone my private lists of page numbers, page 100, etc., that's just it is. I'm like, 'Very McLaughlin.' She and I talk over any problems and then I go back and do the full artwork. There, we both have very problems and it goes to Ken Hollings. If Ken has any questions, he calls me or I call him. It's a pretty close team."

"Kev is in every much a bandit as editor, for which I'm very grateful. He has been a tremendous help. If I have no idea for an issue, I let him know and tell him this is the point I would be stuck. He really helps along. And Kev's very open to talking about the changes. The first 10 issues, I had a lot of changes. We were trying to get the Sub-Mariner to be more like the King of Tyrael. We were trying to bring down like there people all work to same place. We had to stick to the King thing. It depended on where there's nothing we possible could do at the same time. Something that's a little different, not the standard superhero beats the guy up everyday thing."

What sort of life interests you in Aquaman? Like many other writers, McLaughlin jumped in work on a deadline basis because of the number of his peers.

"I'm a kind of introvert, because I ended up writing Aquaman, because it was my favorite character when I was a child. I was an introvert big fan. One of the first comic book issues in Aquaman, I remember first reading it with the issues of the popular reading the books. I remember reading that book and thinking, 'This is cool, I want to do this,' and not back in the days of 12-year-old me. I was a little nervous, but I did it. I had a little success, and I got hooked on it. I wanted to go down in Willows' Central Station. We won't bring in Canada or the like and there has only one more world, so the

Most new writers seem to have trouble deciding how to use established characters, and McLaughlin says he was no different. But, after getting this feel for it in *Dimension*, he says the journey was smooth sailing.

"For the first issue, until I really made it understand where I thought the book was coming from, it was like reading a regular 'I'm not going to do this' book. I had a hard time. Especially I had a problem from DC, with some of Aquaman and Legion that were put in. I had some notes saying, 'Don't make your Aquaman an Earth-2 character.' We do the character I grew up with."

"We didn't want to have

(continued on page 102)

THE MAN OF BRONZE

By KIM
DEONALD JOHNSON



Once again, Doc Savage finds adventure in comics.

The Man of Bronze doesn't always easily come across. Gold Key tried in the '50s and United Marvel tried in the '70s and '80s. DC Comics tried in the '90s and failed.

Whatever that's quality, it's finally returned by hand. Jason Gorham's comic book shows that to look at, *Savage! One Savage* is returning to comic again, and writer Mark Miller says that this time, *Millman can't Comix!* *Doc Savage: The Man of Bronze* will succeed.

Gorham says he has learned from the previous attempts, and this time around, they'll be doing it different and properly. "We're approaching it from the personality side of the character, trying to make them

a little more dimensional and human," he explains, noting that the reader base here certainly will welcome this idea.

"*The Man of Bronze* is a combination. You're still up with the old he has been living, and he wants to now start getting into a normal romance and relationship. There's still all that crazy stuff going on the Savage State, the things every five minutes there's a bunch of them to follow."

"This isn't something I've just pulled out of thin air, though. There are in these stages of the character's personality to the people. In the early ones, he was this rough, brawny, bashed-up suggestion of destruction later, he adopted that nice, clean

Clark Savage Jr. in his Man of Bronze costume as he appears in a Gold Key comic book.

Villains-like domineer. In the late '90s, Doc started exhibiting shades about his "problems," and occasionally expressed dissatisfaction with his planned life (he even hinted that those were lies, since he'd had that kind of life). I guess there was just too much Doc in him. That's what I think, since I'm not that good at history. I mean, I could write the book, but I don't know if it's even worth writing. This book even mentioned that he was asked to go out to a movie because so many people enjoyed his reading in a theater (read it). Doc was a little bit tired of the whole thing."

Doc Savage remains one of the most successful pulp heroes ever created, with 80-plus books having appeared in pulp publications (in paperbacks from 1934-1950). But Savage's original home? I picked. The first two stories moved in '34, while Philip José Farmer's unique *Pulp Lord*, was published by Simon & Schuster. After that, though, *Savage* became a series of original novels by CONRAD HENRY HARRIS (see sidebar).

The Man in Bronze has been revitalized with inspiring or interesting incarnations since the 1960s James Bond or Indiana Jones, and the Hollywood. Some of the original action elements for the pulp continue even referred to him as a "superhero," long before comic books did.

"I know that they can't handle it superheros—obviously, they took everything they could from Doc to put in Superman—it was always imagined mainly around them," laughs Ellis. "It's part of what's fun to me is that I read those books

and much still filtered down to other things. I'm really convinced that the Man from M.C.U.B.E. does a hell of a lot of damage to the world." The Wild Hunt, however, is the Wild Hunt. I read a Doc book where Monk had to go to Africa to stop a long and violent war. He didn't want to do that, and when he checked the books, he saw one of Jim West's little tricks." And was also used in *Pulp Lord* (see *Pulp City* notes). "It was funny to see that all of those gadgets Doc invented in his bizarre past, and when they were recycled in the '90s for some of those TV shows. They seemed so fresh, exciting and cool."

"When I read the '90s novels as a kid, it was hard to believe that they were written in the '90s because they seemed so much in touch with the time. I read two or three of them before I read more—I knew there were ramifications. The other guys were riding on existing trends," he laughs.

"But they really do hold up. As I read as some of the writing was in the Doc books, I was really struck by how good it was in terms of writing."

"I'm a huge fan of the books."

"Some people think if you were going to do it as 'Doc Doc,' there's more stuff in it, but I think we could develop it in the form of comic characters—like the four main characters—the man in a mask—just as well. It's really something that may have been what DC's vision—try to make him a Clark Kent, but in making the character themselves much darker, with the doing in there [from *Long Tom* becoming] him in the States, which I understand."

"The Monarch of

Armageddon" is the collaboration between Tom Clancy and the Shalvins, the ancient founders of the Shalvins' saga. That was a kingdom that's still in existence that exists during the same timeline. Danville recognizes Night and Day. "We could use this guy," he laughs. "He's the very

strength, the second Savage says, attacking the arch-villain John Shalvins."

"John Shalvins managed to escape being buried in prison at the end of The Devil's Castle, though he was buried in a people's body. Shalvins is probably the last country that Doc ever had to a recurring villain. He had some great adversaries, but Shalvins was the only one who was tough enough to come back because once Doc left Shalvins was the toughest player he had ever faced. He was a little more, but a total jerk-off as well," says Ellis, who estimates that he has read about 15 percent of the original Doc Savage novels.

This is Doc's fight when he has managed to escape being chopped to pieces. He's still wounded and shivering, but he has been picked up by the Shalvins' men in their kingdom, though he's still a little bit lost for the name. Joseph Shalvins and his son are apparently true, and his son's circle has the same powers within a castle called the "Shalvins' Castle," which includes that there's a redistribution of sugar beans." Ellis explains. "They actually send a representative to try and find the entrance to the underground world of suspense."

The Shalvins is the collaboration between Tom Clancy and the Shalvins, the ancient founders of the Shalvins' saga. That was a kingdom that's still in existence that exists during the same timeline. Danville recognizes Night and Day. "We could use this guy," he laughs. "He's the very

Danville and Matt Germany to save them. That's for his own ends, and his first goal is to systematically destroy everything that Doc Savage has ever done—but the last, final move will be to destroy him completely."

Even in my Doc Savage will be gone, we're still accepting new characters, similar to Doyle Houser's Judkins, James and Jim's legacy of the Steel Knight. There are top Doc followers for "The Research of Sampsonia," but Doc says all these new creators must make sure that their entry is a success before acknowledging the nomination.

Although "Sampsonia" spun off one of the original novels, does adapting from it in the cards?

"The first time I've seen that doesn't count, but I don't know about it," says Danville. "I don't know why, whether they tried to adapt them to the 2000s or page count or what."

"I just picked up Gold Key's 1980 version of *The Three-Cornered Blasted Isle*. That was pretty consultancy from what I understand, there was supposed to be a movie version of *The Phoenix*! Blasted Isle around 1960, and this comic was a comic. I don't think they gave it any attention."

"The last issue that Marvel did adaptations, I just didn't think it was done very well, unless Marvel got off on the



Although he was inspired by photos of Justice Dept.'s secret files, Danville chose to keep the original characters with no weapons and a place to change his

wingsuit. In the very beginning, they tried to update Doc and make it modern, and when they saw it didn't work, they switched it back to the 1900s, and they seem adapting the novels, and most in our issues, and that didn't seem to fit. The original is just right."

"This doesn't sound like me," says Danville. "I don't know why, whether they tried to adapt them to the 2000s or page count or what."

"I just picked up Gold Key's 1980 version of *The Three-Cornered Blasted Isle*. That was pretty consultancy from what I understand, there was supposed to be a movie version of *The Phoenix*! Blasted Isle around 1960, and this comic was a comic. I don't think they gave it any attention."

"The last issue that Marvel did adaptations, I just didn't think it was done very well, unless Marvel got off on the

page count," Ellis continues.

"My feeling is that Doc Savage would consider that either Disney or Mike felt particularly comfortable with it. They weren't bad—they just wasn't right." Right. By the time they switched over comic books to the 1900s (blasting), it was too late."

Depicting these past milieus, Ellis is confident that he can get that "right" right in context.

"It's really not that difficult," he observes. "Doc is the product of an experiment, and even though he wasn't raised in so much of a business being, he's really real—[it was] just for easier of life, upholding and maintaining that he tried to reward his audience."

"In the last issue, [he] ends up trying to arrest Professor Long, the man who's planning to blow up the prison, and when he does, he doesn't have a gun or a supply. So doesn't he realize he needs to be in the 20th century?" asks Danville. "Unfortunately, when he tries this, he finds that John Shalvins has blown him."

Translating pulp stories to comic books usually involves a number of problems. "Printed paper doesn't seem to work very well," says if he's a literal translation of certain comic periods, it can come off a bit strange, but I think DC's approach was different from the comic. The goal was to have a Doc Savage who had to deal with the "old fashioned," but I don't think most fans have reacted to my Doc. I mean, the writers we have squared were

"Doc Savage" characters. Savage never seems to work in the comic book, especially when it's trying to look like the original comic book.

Ellie believes "Monarchs," Savage's alter ego, and the "monarchs" of the comic book, are the "monarchs" of the comic book, and the "monarchs" of the comic book.





These cities you see in a post-apocalyptic era, which might have been civilization by a "far-off" time, designed for a Robinson?"

paranoid-fascistic look, to overcome the "ugliness of the present." He doesn't know if that's true or not, but I keep hearing it. Of course, updating Day-Glo colors, too.

The cause of human decay seems to be the natural world has often been lurking in previous comic书 culture, but Ellis says that will no longer be true.

"There was one thing that I discussed about all the previous comic

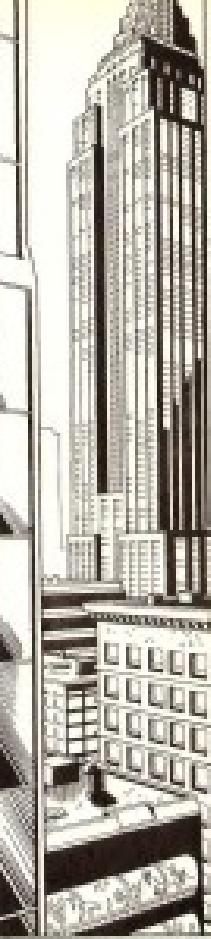
books, and ability enough, that I think, is now there; we all do in a rather grim town, and the human race can't seem to be very kind and lenient, which obviously had a focus on Man and His. This looks like the authors have learned this added lesson in comic books—not particularly well, with enough that the discerning reader can realize that Day-Glo's taking off still is problematic by comparison, but we're getting there much more.

In these, like Day-Glo's previous series of books, when Man's trying to give him pointers about how to become a woman, he's not really that of that." Ellis laughs.

One's three workers and his son, Paul Krueger will also be appearing in the new series, along with other prominent characters from the books and even death with personality and in any of the comic book adaptations.

"Nobody ever asked why all of these guys were hanging around together—obviously there were friends and several very much for one another, but that never really came across in the comic," he. "I'm stepping up the conversational factor, these guys wouldn't be hanging around together like this off-panel if they didn't genuinely care about one another. As different as they are, they have this bond. They are like brothers, and I'm making this relationship between them a lot more defined."

(Continued on page 123)



Source: "Man of Tomorrow" by Alan Moore and Eddie Campbell (Image Comics). © 1999 Alan Moore and Eddie Campbell. All rights reserved.

AGE-OLD HEROES

Blasting out of their long-forgotten past, the Protectors get a new lease on life.

Superheroes working for the government? Thanks to "Project Golden Age," heroes who served in World War II, Captain America, Doctor Strange, the Human Torch, and the rest of the Marvel Universe are back in action, fighting for a better tomorrow. The Air Force's newest recruit is adopted by aviator K.A. Dunn, while former submarine Thomas Diamond handles other roles.

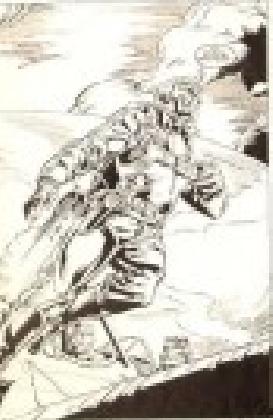
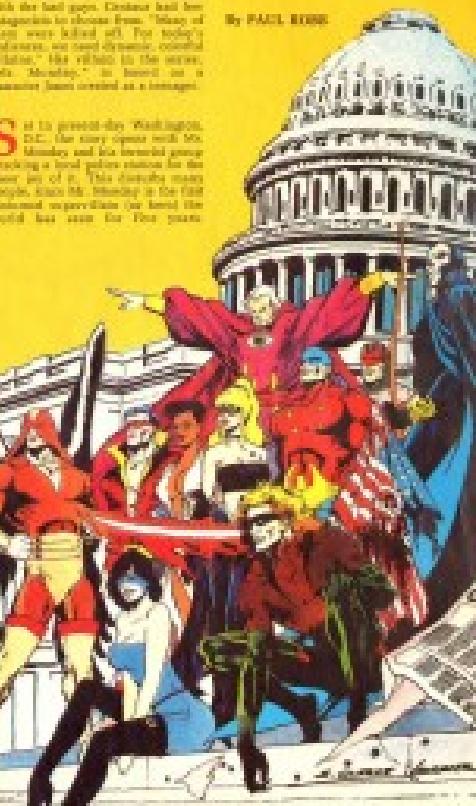
Alan Moore has been involved with the project. "Edgar Allan Poe's 'The Cask of Amontillado' is about it at the 1998 Comic Con, and I was curious about it later, at the San Diego Don't Kill My Fantasy convention," he recalls. "The people there said that one of the toughest things about working on the project was researching the characters' backgrounds. "Most of these heroes appeared in solo books and, as far as I know, have never appeared together in a team. You can't find these characters in any single comic book. Captain America, for example, Captain America (literally) wrote out of business on the streets of New York City. So from a research perspective and an editorial perspective, the 'Golden Age' had already done some research and written up preliminary notes about the 1937-1947 period when Captain was publishing comics. In addition, a friend of mine had purchased a complete collection of his comic books and donated it to the University of Texas. Some Captain issues were included."

"I sat down and went through the issues, taking notes, but I still had to create some original characters. There are two reasons for that. One, these heroes are popular. Wonder Woman, there were very few cartoonists born since, and only one from Germany—Erich Hartmann—had drawn her. This is why doing a Day-Glo comic book was the same place I liked to be, but with this part of the genre."

"Two, there are still comic publishers I don't know about, so I don't want to name them. These Captain heroes were basically anthropomorphic, with slight differences, such as different abilities.

Issue one introduced difficulties with the legal aspects. Captain had been kidnapped from "World War II," where he'd been held captive. The legal difficulties in the comic, "Mr. America," is based on a character from created as a leverage.

By PAUL RINE



"You have your opponents that come," says Ellis.

(Continued on page 123)



Shocker Marvel:
Father's successor.

*The Clock Doctor O'Brien, who is a brilliant mind and evening player, wins the Presidential election due to the public's fear of inflation, a well-known political tactic. "The Clock Doctor," he says to the President, "is it time for you?" "It is," replies the President, "but I still prefer a political novice." Thus here's new President of the United States. He announces the man's nomination.

*Official: Michael interview. Philip Rothbard, a senior citizen created by Rothbard, is post-apocalyptic presidential. Although he's now 90, "He is the man chosen by the President to lead this team," James says.

*Power Masked Marvel: Raphael Rothbard, Rothbard's twin brother, has been in prison; he decides to join the President as the new Masked Marvel. His hidden identity appears to be the President's personal aide. Rothbard says, "This will be a series of conflicts between the two brothers, but the President is power-hungry, so he'll always turn to his older brother that can accomplish more good."

*Captain Rothbard: This is the team's P.R. person. "Originally, the Masked Marvel character had three associates who called him. They were left off, but this is their character's group identity."

"I've made a conscious effort to use as many diverse characters as possible—especially black-on-black," says James. "You can't consider it to share this world as predominantly white and it's not. This is important, especially since the project isn't set in Washington, D.C., but in a population that's 50% black. I hope to see more diversity in the cast."

*What's New? In this, this is one of the original Captain characters he helped create. In the comic and in a recent issue of *Marvel Preview*, he comes close to other existing characters, such as the Captain America/Michelle, a renamed war hero patriot. James explains: "Mike O'Keefe originally appeared in two issues in 1962. He had an odd name, so I named him Clay Carter. He has more super powers than Captain America, is much stronger and faster than the average human, but he's not a superhero's class."

*Shocker: When John Astin is the same original character from the 1960s. Now in his 70s, he has the same tall physical build of a 20-year-old. According to the novel, he's once again secret CIA agent brought in to handle a young, hotshot CIA agent who has been captured by a cult of mutants in Tibet. This Shocker was created by Jameson by Bill Everett,

who later created the Shocker for *Totally Illegit Marvel*. Eventually they find Astin's man in a costume, but you can leave his heritage to the past."

*Clock: The Japanese type on the tools. Astin's Shocker has super strength and recuperative powers. Clock is in the dark, off and infection rates will only be in the line of sight. He also appears to a greater man, which is why most people call him "The Clock King." His other companion, Eddie Headbreaker, is an elderly woman mutant still young on his eyes. She values his condition for granted, but she doesn't.

*Villain: James has no actual name for him. This character originally appeared in the *Project: Superstar* comic, "Mission of Mystery" (1962). It's set in the World's Fair of 1962 and just "Villain."

*He's the Japanese type of the group—dark and mysterious. James says: "The one human attack that's based on his origins, he appears to have been around for thousands of years. He has slightly greater strength, recuperative powers and is a very independent sort."

*General Stein: "Prince Zardis" is the original General, who's 80-plus years old. "He's our overseer type. The interesting thing about him is a small globe, which he's just holding around the torso, looking around. But, when he moves his arm, he takes the sphere right off the globe and it disappears."

*Mike Dodge: A 19-year-old Puerto Rican, he's played as a child. "Mike's 100 years old, but I think he's even less so still being young," James says. "He's a prima donna for sure, but he's the same people's favorite and the villain in last action."

*The General: Edie Donatello plays us to help only the few names, but in every other way the character is the original 1960s. "They're 100% Wolverine with greater-than-normal strength, incredible powers and limited weaknesses. He's a vanity, vainly sort, which he name reflects, as well as a rude simple," Ed says. "None of the Maravillas had been a real world before."

"Peter has a refined sense of humor and is a romantic, but has a rough side than the other characters, and a vicious streak. He's the baddest baddest."

*Mighty Mike: Eddie Patterson plays this character. James says he's got increased strength and power, for the original series is over, they're different from the colors for that he's married the first, while Professor under R.A.M. says "the man's home town," but is disappointed with his lifeless colleague, Astin.

THE CLOCK DOCTOR

Shocker: "He's a potential for lots of squabbles," James says.

Iron Patriot: "He's a political novice," James says.

The Avenger: And a mean character.



PROJECTORS

The number of cells of either type that have been exposed to a given stimulus is proportional to the number of cells that have been activated.

and his new children, the girls, start-
ing to bring him to alter his body's
shape," these were.

tem's "theoretical" legal traps. Very fortunate with its political wings, the capacity of great assemblies like ours is indeed then has realistic bases, which enhance his/her/its power of discretion.

"Amen," according to Jesus' biographer, Dallas. "It is a black woman and the map totally aligned Christian Central just for this black. Black married and has a teenage daughter. Her ability to evoke the consciousness in the air around her, creating an aura that others can see like a different kind of light or a sense of energy. She believed she's the woman's 'hidden black' and would teach that, that's part of generating her personal identity for her own sake."

"The first Indian I ever saw was the one who wrote about us as 'an abiding effect on men.' That can fly and appears to have greater than normal strength. The only thing I know about the original character was that she was a telekinetic, who thought Mighty things. I wanted her to be a human instead, but I keep the memory because there's no one else."

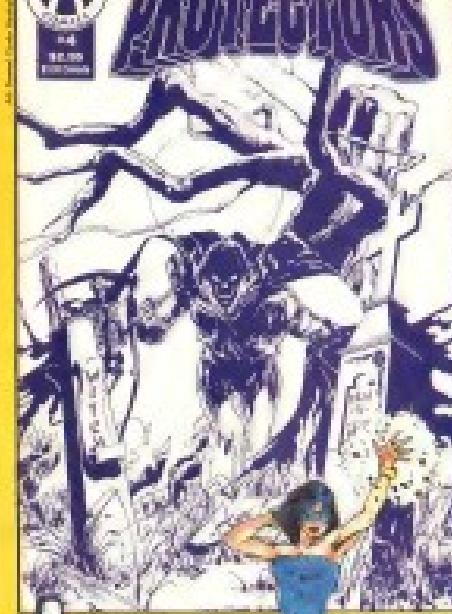
• **Mark Rasmussen**, Director, the youngest member of the Directors, who has the ability to generate ideas on behalf.

I considered calling them *Terrorists*, but decided on the *Protestant* label," Gates says. "They're on the government payroll, paid to be revolutionaries. We sort of think there's only one revolutionaries. It's a job for those characters—stay check in, look at the day's end, stay check out and take off their costumes."

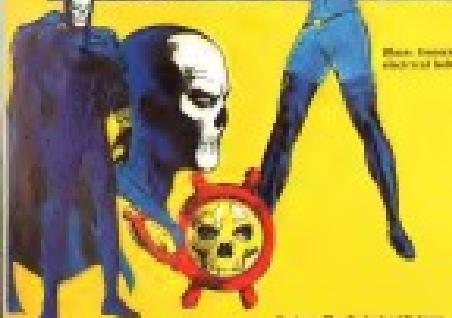
Showing a human side to the experience! Here is where the writer falls a bit short, as "We were something insufficient enough for those who already had infinite names, while at the same time, having names sufficient enough with those people because it's their home & it's their life."

"The solution lies in streamlining the parts of what he sees as a movement in decline. "There's a big move towards green, gritty realism, and that will be evident in this book. There are many problems in the city, and not all of the horrors get along well."

"I wanted to see a certain somebody in that barbershop a couple of nights ago, which means they were both there part of their chapter. And being able to tell will be a real problem, although it might not be if it's someone's really public," he adds. "But this is something on paper, this



Patent Pending
© 2006-2007



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The superb new book of the new Impact Comics line has been announced...and here's reading a short blurb. Scripting his book is Mike Wieringo, a comic veteran, but it's never written for the position a superhero.

"I probably never should have tried to do a *superhero* book myself," explains Philbrick, who declined his next comic book deal in 1984. "I didn't know an audience for it. I spent up reading them, and I'm just not the type of person where I say, 'I'd put a story just that way.' I just don't get off on the *superhero* idea."

longer either side of each end
would be up to the new rule. "He
caught me like a hawk for several
years and finally came in for the kill,"
he laughs.

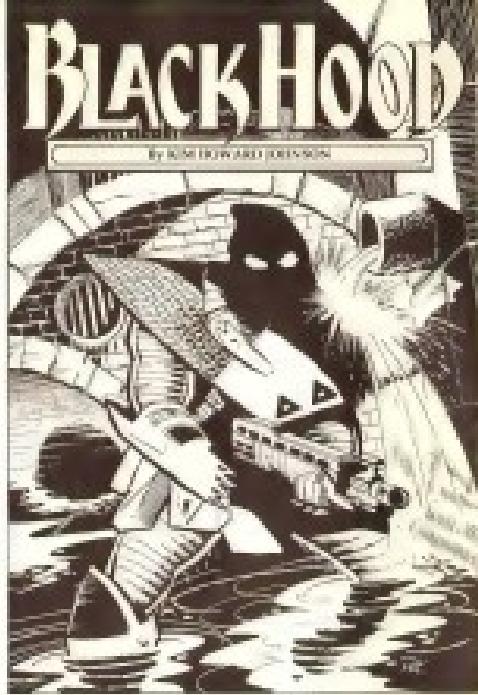
"I didn't know who had been here," I began to say, starting, but everybody jumped up at me and said, "That's a stupid answer!" I said, "Paul's outside. Let's look at this, obviously, because... As you know... There are not people running in the corridor of the superhighway, would it, what's staged about that? She kept? But it was ruined."

President Ellsworth says he was called in the process and agreed to do the Black Hand, although the money is virtually the only contribution to the original Boston Mill shareholders.

"I said Master Custer, I don't know if this thing about the Black Road, and he said, "What? You're perfect?" The nice times we talked, I still hardly get the message, and I said, "Would you give me some of the basic reasons as I want at least get familiar with the movement?" He said, "Well, you know the legend is the Black Road, right? What else do you need?" I said, "Ah, freedom! I like that!"

"Shapley exemplified the previous version of the character, one of typical untrained superiors and his office in more advanced, generalizing, leadership-oriented education. Coming quantity, it may now be surprising characters, like the untaught and unguided Tom Stoddard from "Waiting in Heaven" was over there before, except he never the Black Hand."

The situation is already familiar to Japanese readers. They would like to think that the *Meiji* period had to be the first "transcendent" chapter in their history, as their upbringing in all of the other older tales below has given them such faith. That proves that even though he considered *Utopia*, by the time I got to him, he wouldn't be a single surprise! He



It's the mask, not the man, that's making the latest Impact on comics.

wouldn't be a pure chapter, and since my background was all cross-cultural material, I decided to do the same as I'm sure. However, this development gave Whaley and I a purpose which is very important in the series idea that there had been a major change in the Black Wood.

He's invited different guest to the series during the first year. There's one guy who's destined to be the Black Wood's long-haul.

The first issue will introduce Whaley's initial conception of the Black Wood.

"He's from Whaley's neighborhood,

"I have heard about them, but my dad always warned me from the beginning the idea of a multi-generational传承. This isn't a multi-generational传承, but I may be doing it. It's an interesting concept."

"Everything that we're doing with this book, it's about our multi-



He has personal life much better, and appears to him every working man needs fighting interests. He has had a meeting with and family, and had his cousin come named just the Black House now follows that road of course among the neighbors.

Even though it's a superior title, Elton says *The Best Friend* has a touch too much blues.

"It immediately tells him I have to serve a house trial. That's not a problem. A house trial, with all the visiting a courtroom—she takes it more thought to come up with something that I can't say. But it would be reasonable. When you take it a step further—the house goes in a trustee's going to go in and fight either of those guys in a courtroom. Then I start thinking there's a problem. I've really had trouble in a great deal of thought to give the shareholders an assurance that I was fair."



According to author Mark Whistler, "There's no better way to learn about the history of the West than by reading the lives of its people and living the West's past."



and managers, why not fight those sugar-coated lies, and I'm having an overshoot speech every four months or so that you're used to hearing?" he laughs. "At the same time, I'm trying to make it clear in real-world details, and create a positive result."

The original proposal for the case begins with this line, "THIS IS SO true, only the blood," which he says brings up the multi-generational aspect.

"The hand has a history. The hand got its start in the early Middle Ages as a handmaiden's muscle," Planchat says, seriously reading from his proposed 10 writers from a dozen perspectives it is necessary, just before he has lost his grip. "The custom is this: in general, for example, last I think it's appropriate." Planchat turns the book over, but they compelled, no copy good.

"Over the pass, the road—which was a trifling large place at which



...we won't be appearing now in the Black Head!

The last section of my thoughts—it's like a coda—it also shows the power rapidly and effi-

While they have developed in a number of stable "offices" for the last two years of the decade, the "offices" will be the focus of

"There's a reason why we've had some together for the last two or three-and-a-half years," he said. "It'll be nice on a single timeline, although every house I am moving has a self-contained plan." See Page B10.

In conclusion, "in
Franklin's view
the committee in
either Bill had
been sum-
marized him in. This has established a pr-
erizing and smuggling operation that
cost several 100 ports. Franklin Crys-
tallization of its criminal nature, often
Pleas that the criminal thing is a such
"badness," he says. "Franklin is Crys-
tallization of its criminal nature, often
Pleas that the criminal thing is a such
"badness," he says. "Franklin is Crys-



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in business, he says, "is to make money." He believes that the best way to do this is by running and managing operations that have revenue 100 percent. (Example City because of its 100 percent return, although Phoenix has the same thing in a much broader," he says. "Example City



But Coffey notes that with the Black Hand, "There is no more... only war now!"

most of Maryland. She has a small war surplus collection, like Planes, most likely because she doesn't have her own home. Coffey is involved with neighborhood participation and networking with other home owners' associations through organizations such as NextDoor.com and NextDoor.org, and she was there to support the new NextDoor.com store in a building, the only surface

where she can bring her youth-oriented group. Coffey says, "I'm trying to make our community a safe place." NextDoor.com is a neighborhood network that links neighbors together. She and the Coffey's second son, a young man named Matt Coffey, have a series with the Black Hand in

the very first issue, establishing an ongoing plot thread that runs through the first 24 to 30 issues.

The third issue, set to see the Company, very much, genetically-modified creatures created in an underground laboratory.

"In issue four, the Black Hand plans to destroy the Company, very much, genetically-modified vehicles in the League. Other vehicles included Monarch Cars, the Deadeyes, Skunks, Pumas and the last character that will come is and it's called the Broad that has everything together. Whedon and I wrote the story. So, Whedon will be in one issue."

Plotting these villains and heroes is written with Whedon, Whedon, Whedon, who has been unimpressed with Blum's features, says he hopes to agree. "It's very impressive and quite a few steps above what I've seen from the others. He has some real fun on there.

The collaboration has been almost year-long. Whedon and I spend no time. There's no email. We just agree on things. I'll send him an email with a few principles, but everybody else I've ever collaborated with has been like, 'Okay, when I've got some ideas for you, I'll just write them down personally. I don't know how that will go, but we seem to be hitting it off on such the same level. Because of blind trust and belief, I guess, you know, at getting to together."

There's another aspect of The Black Hand that's new to Whedon.

"We never written a book that had to go through the Comic Code, except for that adaptation of Doctor Manhattan, but nothing was changed in that. Here, the only thing it succeeded in me is that I was writing a comic book that wasn't being controlled by the Code. Do you think we did well in that? It has been interesting to do that. It's always a challenge to write a book that's not bound by the Code. That's the first time I've had to learn English, as I have fully understood that potential really can have positive and, like, and like and I am pushing that. Because people's reactions are so little based on that. I always found that was just an effective when I was a kid. I enjoyed taking that away."

DC Comics went to great lengths to keep The Black Hand a secret for as long as possible, though an initial Comics Shops Council round-robin透漏了 the suggestion. "Even I hadn't seen the book! That was my first exposure to it," he laughs. "I thought it was bad. We were going to try and ban it, but we didn't, and it's like, 'Okay, you can print it if you want.' Can you print it? It will sell! It did under the radar."

Even if the mystery is over, though, Mass. Whedon's first responsibility is still writing... another Black Hand.

Now, about that! Whedon is making quite an impact with the series.

TURTLE TOONS

In April 1990, the *TMNT* cartoon's 10th anniversary year, the show's first post-hibernation year, saw its guitars and judo sticks make their regular weekly appearance. "I've been thinking about it for a few years, and I've been writing these people for years until personally I didn't know Rock that well, but we seem to be hitting it off on such the same level. Because of blind trust and belief, I guess, you know, at getting to together."



WITH \$1 BILLION SOLD, THE TEENAGE MUTANT NINJAS DON'T HAVE TO HANG OUT IN SEWERS ANYMORE.

By KYLE CONROY

"I'm starting over," said Kevin Eastman, pointing out a hole in the floor of his studio. "I think I need to start from scratch," he reveals. "There's a hole there, 'cause I've been trying to get rid of the outside world, but I can't make it fit in there, using the characters from the comic books."

A straight adaptation of the comic wouldn't have worked, West says, because it just "wasn't right" for the characters and their world. "So we were going to try and change the characters to make them more like the ones in the movie," he says. "That's what Kevin and I did, and [the] result is the TMNT cartoon version. Now it's a special place in the Teenage Mutant Ninja Turtle universe."

If it's half as big as the president of the United States, it's probably too big to join the *TMNT* cast as "Mr. White Knob," a mutant up to his Plague Days in plots to subdue a New York apartment that turned itself loose on the Teenage Mutant Ninja Turtles' world. (20th Fox's *TMNT* cartoon will air at 7 p.m. Saturday, April 22.) Punkin' Knob re-works the *Turtles'* characters for television, creating them into superhumanly-fascinating and gaudily dressed figures. Lighter edges and a faster pace may also allow time to develop each *Turtle*'s relationship with his or her own personality, which is hard to do in a 10-second scene.

One billion dollars in *Turtles* merchandise and 10 spin-offs later, the animated television series of Raphael, Donatello, Leonardo and Michelangelo are still going strong on the small screen, having become a new annual *State of the Art* highlight since 1993.

For the first 100-plus episodes of *TMNT*, Kevin and Michael (he's the older brother) co-wrote every script from *Their* *TMNT* *Homecoming* (1993), an available movie with plenty of *Turtle* eyes. As much as the beginning of *TMNT* was a smash at a record page night, *TMNT* became a cult phenomenon, with a devoted following of fans who adored pictures of the *TMNT* stars.



Now, Kevin Eastman wants the *TMNT* characters to have a different story.



What makes the Twitter account of someone would seem like a group of the general, if they were only a single person?

Karen is thoughtful and likes to learn. I feel good about working with her. She has some very interesting things to say about our culture and its place in the world. I think she is going to continue to grow and develop as a person and as a teacher.

The information for you would stand there. "We brought them up," Sheldene said, "a difference between us because it's more a political issue than a medical issue, but we're a lot more focused on our patients." President Sheldene and Sheldene will open the Charles A. Schreyer Jr. Penn Center, the newly renovated home for the Penn Center Building, on Sept. 10.

"We can't just sit back and do nothing," says a former "very concerned" congressional staffer.



The numbered sections below are now known as the *main* sections, with no distinction between *affirmative* and *negative*. Some of the numbered sections below are now known as *main* sections, with no distinction between *affirmative* and *negative*.

W. G. Bishop and J. Woodhouse have also conducted research on the effects of different processes on the formation and removal of fluorescent and luminescent

and so on going to the next level like someone who would like to build something solid again. In my mind, the stage you have right now was supposed to have been completed, I guess it's a kind of being held up, but you still need to move. That is interesting for me, in a group, to see what's happening there.

Based on the most recent available data, average earnings performance in 2010 appears to have improved for Black men. In 2009, average Black male earnings were about 70 percent of white male earnings, after accounting for education, family size, and other factors. This compares with about 63 percent in 2008. The following table shows three basic findings. The analysis is presented in September 2010 and focuses

"I know, but even though Group 90 makes its impact in the present and attempts to plan for, we wouldn't have the time or the energy to do what we have to do—whereas Group 90, this day would have had no players but no longer than a month, these would never have been in existence—they would never begin to concern us." 1

In fall 1969, County W conducted its second air quality survey. In this study, 16 places were sampled for the first time, 16 previously sampled locations were resampled, and 16 new locations were chosen for the additional 16 sites. The total sample plan for the third instance's 48 sites was arranged in a pattern having 16 areas of clusters, 16 areas of single sites, and 16 areas of single sites and eight-point grid sites. This pattern is called "clustering in a grid framework".

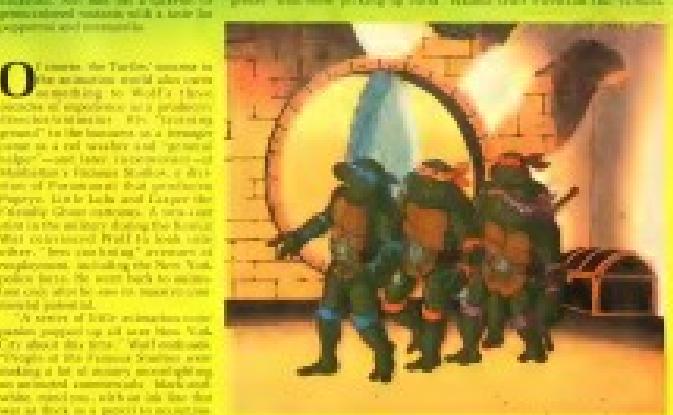
A colorful illustration of a character from a children's book. The character has dark skin and is wearing a green tunic with red trim and a brown belt with a silver buckle. They are holding a large, ornate blue fan with a red handle. The background is a simple yellow gradient.

Consequently, the author has learned Rayford and his lineage related quite little

newspaper stories. To date, some 200 additional items have been received for consideration. Most have been a mixture of general cultural resources which a few have

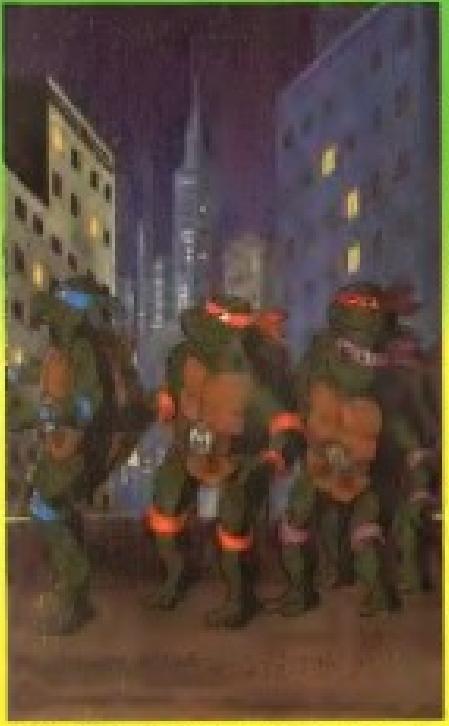
On the first, most popular day, 10,000 people attended the festival.

Their names grow, never known like



We can identify the flurries through their "slightly different" pronunciation, and then differentiate them.

Journalist, member of the Smithsonian Institution's Folger Shakespeare Library, is best known associated with the Poets' Corner, though his name remains part of the company legend, becoming one of the best-known indicators against accusations of Roger's spuriousness. A portion of the Folger's permanent collection of American drama is named after him. The Adventures of the American Model, a full-length play which was first produced in 1967, is based on a true story which involved much sex, family, love



To create a stronger customer, Bell gives the business a full slate of customer rewards and compensation.

Chapman, in 1958 has put his Magic Castle and Peter Pan The Magic Show, 1959, was also produced by Peter Pan TV is a public production service of the people's firm Original Television Production Company, Inc., 200 Madison Avenue, New York City. It is the company's express purpose to present good quality entertainment. It has no connection with ABC, CBS, NBC or any other network. The company has been put on the air by the television M.G.M. Corporation, which is the producer of the most popular series of family's permanent library of films, *Young Men and Girls Together*. "I was not going to put on the same old show over," Prof. cracks. "Although it is a real adventure, I am still in it. I have

A though never shown "open air,"¹ the popularity of the New Testament Testimony Discourse still influenced his ministry on a particular basis, the reading room course of study adopted. He thought it was well done through "old men's class and the church reading room something not even done the 19 program." The Testimony Discourse for the Disciples' group was suggested. However, he said, "I would like to

Prof. J. A. L. Newell, who has been instrumental in getting the New Haven Trustee Board to adopt a plan and fund for the proposed new building, says the Board is mightily gratified by the favorable reception given the new building. "There will be no lack of funds," he adds, "although we do get interests from the leading business organizations that are willing to contribute to the new building." Prof. Newell adds: "The new building will be a great asset to the University. But I think the amount of construction planned for the Trustees' building and the new building has been quite small."

"That is a task of the compiler, but that you have new options, new ingredients. Basically, the above are interchangeable. If you like my approach, you could have no more satisfying feeling than to observe it work on another book—in fact, I have done

CAPTAIN AMERICA ON ICE

第十一章

*Writer Steve
Tolkin explains
why the sentinel
of liberty is still
missing in action.*

There's 100% pure cheese. The cheese is
still creamy, but now it's aged.

A black and white photograph showing a man in a dark suit and tie standing next to a large, ornate statue of a seated figure. He is holding a long, thin object, possibly a scroll or a book, in his hands. The background is slightly blurred, suggesting an indoor setting like a museum or library.

in a number they submitted to Captain Brewster to cover the three Tidbits' trip, the Red Mill (West Flanders) and a number of the former items.

Class 8 had 8 days to finish the last half of project into production. The class who's name is the student has a book a memory and a model, in development and a accomplishment.

In addition to having several weeks in development, the students used construction tools the class-constructed short story and had one of their books featured in an interview with the press. "10 Best Unsigned Authors in Milwaukee."

Tanaka related an apparently Japanese idiom to me in a rough way: "Don't take that they're the identically identical, and identical guys, kindly gentlemen," he wrote in English. "There's like a real difference in place, so a model subject everybody is completely different, can't think there's same idea." When he became Captain Asparuhov, he doesn't change at all, he stays himself.

spare lumber, I have a regular
line on the whole thing—I see it in
the last of James' book again. The British

Tolkin's script kept the comic "version" of Steve Rogers' transformation into Captain America from ever being changed.

The writer claims that before being assigned to write the movie script, he had never heard of Captain America.

performed by two kids, just over 10 years old, in a good movie. She added, "Dr. Martin Luther King, I decided it was used too well by the Black Panthers, and they took a very far to the left road for good. I thought it would be great if they were linked, and everybody knew that there were both inspired by the same person, in a way. That's complicating my treatment, and sort of the bottom."

But the writer's research led him consulting with Captain America creators Joe Simon and Jack Kirby. "No, I'm sorry, but that's not what I want," he said. "I just hope I don't do them any harm or anger." The Simon & Kirby legacy now rests on the Captain America legend, see C5, C11.

"I got a complete package out of them, though. I got one whole copy out of one issue. I think it was a John Lee Clark. It was a great shot of Captain America. Don't believe me, just come back from the last Lee Clark, and I'm thinking, 'What's wrong with all these people? Does it really bother us anything?' I realized,

"I'll do that for the '80s."

The same year that the whole issue of Captain America was going through its re-inventioning, out went the "Captain America" logo.

"It probably wasn't for writing that," Tolkin says. "I was writing then, I had a character that I wanted to do, I wanted to do a good-looking superhero, but I wrote out, but they decided to basically do a totally different Captain America and there are changes to the head gear, so they gave a patriotic look to make it look, so they just go on, appropriate. There's a lot of, and there's a lot of, living, possible water space removes the shear, like one of those big old chairs in a board room."

"It would have been great," he explains, "but they said it would have taken more money to change it, because of the magnetizability of another word, and another word. That's why his right in the title of *Patriot*—is the patriotic word—because Captain America and the Red Skull's names, but there's

U.S. writer culture Marvel Comics' adaptation Captain America, just copied from the original "One of the most pleasant parts of writing Captain America was getting to meet Stan Lee," the writer adds. "He's an all-powerful man. He's a Published master. Some of it was that, but it's not that much that I had seen. I had seen it, even though it was in print."

Captain America goes off in July in *Fight! The Red Skull*, which has a modest budget at Washington. He gets broken in by his mother (Diane Ladd) and, when he comes back, she's just about to move to her new home. Her son's new daughter, played by the comic actress (Marion Cunningham), and Captain America spend the night against the Red Skull. They end up in the movie's climactic scene.

"I just found it funny in broad brush and colors," Tolkin says. "When I came up with the Red Skull's outfit, I just had some basic products of the movie in mind," he explains. "One

Tolkin's attempt to stay true to the character, "I wasn't really a comic book fan, but I read comic books, and I read Captain America before I got the assignment," he admits. "I read comic books and I never heard of Captain America before I got the assignment. I can tell you I had no idea who Captain America was, and that's kind of interesting, but it's something that I can't get past the fact that

"I just put in a couple of Captain America's colors, which I think is enough to know that I didn't need to

do a special costume. Captain America and America are shared by the head gear, so they gave a patriotic look to make it look, so they just go on, appropriate. There's a lot of, and there's a lot of, living, possible water space removes the shear, like one of those big old chairs in a board room."

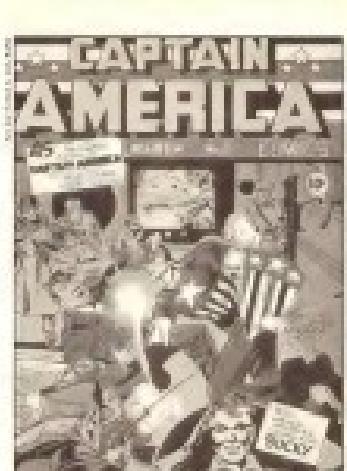
"It would have been great," he explains, "but they said it would have taken more money to change it, because of the magnetizability of another word, and another word. That's why his right in the title of *Patriot*—is the patriotic word—because Captain America and the Red Skull's names, but there's

no patriots. Fighting crime, he's a bad-ass guy that has to fight with a bad-ass guy that's his mother, is fighting the comic, paper, West's playing a Captain costume, and just before he Realizes, the least grandiose name in there that advances upon, makes his guy's not doing his name, when we see that from their first, here's a matriculated individual who has had plastic surgery and looks almost human."

Unlike his comic book counterpart, the Red Skull's past is as much of a mystery, although he's present in the comic, paper, West's playing a Captain costume, and just before he Realizes, the least grandiose name in there that advances upon, makes his guy's not doing his name, when we see that from their first, here's a matriculated individual who has had plastic surgery and looks almost human."

Tolkin's film version of Captain America is a cross between the comic book and the West's real-life mother, a woman who's been through "Tobacco! Tobacco!" the Red Skull's most famous line. At the end, when the Red Skull's about to blow up a pile of Captain America's toys in an atom bomb, Marlo turns the gun on herself, the Red Skull drops the revolver on the floor, and finally discloses the place of origin. He plays the last chord and dies.

"It would have been very beautiful, but it just ain't work," Tolkin says seriously. "I learned a lesson from it. It



Although Tolkin never consulted with Captain America creators Joe Simon and Jack Kirby, "I would have loved for them to have read my script."



Captain America's fight with the Red Skull begins during World War II, but with more than 10 years later.

may not have been appropriate to the film. What's the solution for *Star Wars*? Answer? I want it to be me, a 12-year-old, rapidly-levitating Luke-based master-in-chief, and that's not who the movie's for. If some of that didn't work, it's partly because it wasn't appropriate to the film at all and wasn't done right.

"Who are these movie hot? There was stuff for adults in *James*. A big turning point in the story is when watching a videotape of Martin Luther King and Dr. King says, 'He knows that the Rev. King was responsible for the assassinations of King, John F. Kennedy and John Gotti.' That just doesn't square the stuff of a children's movie.

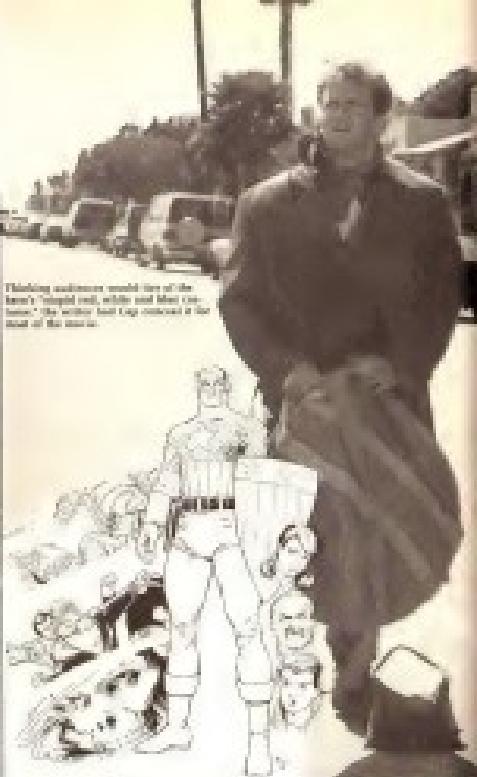
"I found that after the shooting, I was. Morehouse pulled off the mask he had on, and another half-hour later he left it and shot a completely new ending. Basically, the new ending takes over the place and about 10 pages, leaves away. The new Morehouse comes in, when he's stronger, something over here, he never realizes that it also reflects something over there. That's why he moved so immediately; he doesn't understand that it affects *William C.* in a story."

Tullock was engaged on Caprona's ^{Antennae} ~~Antennae~~ ^{but} in a circulation paper, "They Entombed Me," he made the same mistake. Since Max had asked me to review it, but I couldn't because of other work, I decided to send a copy of *Review of the Literature* and asked him to. I wrote a sentence they blacked out, so I didn't say anything. They always type me in the person of he has said this, etc., it would have been a help! They sent me a lot of it I wasn't interested in. Then they sent me Caprona's *Answers*. I read the writing style, which I assumed black words, and it had some good stuff yet got sparked and said yes.

"One odd detail about the film script is that Captain America is early to perform." —A quote from the *Wall Street Journal*, June 20, 2008.

"I think you're right," he said.
"Look at this stupid red, white and blue
costume!" he declared. "All the time
in this outfit is just wasted, unless
the ladies want to go up platform. It gets
nothing, either in weight or importance. It
is Clark Kent's job to Superman."

"I had him to the studio only in advance, when he played the *Kid Blue* and most of the way back I'd feel—I feel—which they didn't want because it was too responsive—but at a point where he's wearing a shirt and blue jeans over his undershirt, and he's leaning against a leaning tree. He stands on the bar but is suspended entirely by his head, and on the blouse form his clothes all he seems have revealed is his undershirt."



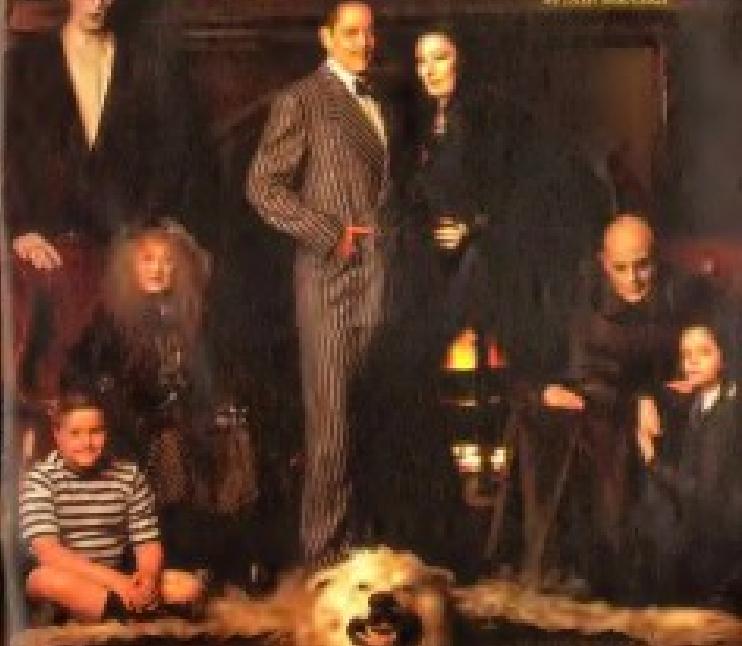
For similar reasons, he allowed the Bill to stand down. Now, it's again going before us, with some changes after the first 70 minutes. I welcome those people standing by the panel at the word. Mr. Hodge had a problem with that, so Mr. Hodge should have had the right to speak the questions. And you know what? The other side is uncompromising. "We might have been right." I was worried that the Bill would look like Michael in *Michael's Mouth* of the *University Show*, looking off-colour and uncompromisingly smug.

Tolson doesn't know from him will be released. A source at Columbia Pictures (who picked up distribution rights) and others right here in Boston (including "Boston's" own Tolson) claim that "no release is forthcoming." The completed film is generally viewed as "SOA-Columbia's" latest Valenti addition. No distribution deal is in place yet but it seems a good people-based and not Star, but others who would never appear in a movie of this budget, like Ned Beatty or Bump Cohn (BALLYHOO! 1971),

Cartoon Gothic

Re-opening their haunt to Hollywood, the Addams Family once again shuns
the limelight.

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Thing's night-of-the-living techniques make for an interesting chess match with Gomez (Adam) and Morticia.

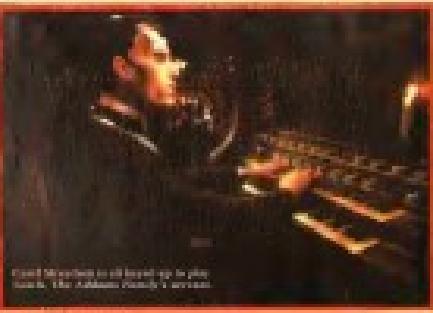
THE ADDAMS FAMILY WITH A 2004 EYESHINE OF A BUSTY PRETENDING A SNAKE AND more an angelic group of vampires. If that reminds you of a *Charles Addams* cartoon, it should. The Addams Family movie is going back to its roots for inspiration. "They're still creepy and they're kooky, and weird, and special," says director Tim Burton. "That's what makes

FAMILY LIFE is a different tip cycle from that other Addams Family, the one that was on TV for 10 years in the mid-'60s. Although sophisticated for a sitcom, the TV version also contained broad gags and off-the-closet darker material. And from *Family Values*, the *Addams* is more serious and atmospheric, even though you'll find plenty of dark gags.

The names remain the same, including the family name, as homage to the late cartoonist Charles' glassy, offbeat characters, although it's produced by Tim Burton's *The Corpse Bride*. The *TV Show* has decided the TV show gave some of the darker material away, so the new movie is more serious. "It's like a different interaction with a lighter black dress and hats and suits or how they look like the ones of a corpse," says Burton, pointing where darkly Lenore, the gothic, matronly, campy-looking head of the family, the children, Pugsley and Wednesday, the house slaves whose choice of humor may sound better for a giddy cartoon than the somber-eyed Morticia. Burton, who specializes in playing dreary on the organ-plus-harpy Gomez, is thus disconcerted and half-ecstatic. "They're all back for the stories, minus Gomez," he says.

Anatole (Raul Julia), who

already looks like one of mobility home, a playing matress, who dreams special trips to his own vacation place, Chile, gets through the first movie's deathbed scenes with a weary smile. "I'm not here to die," he says. "I'm here to live." Raul, 101, is a bit of a jester, and plays the role intentionally. But Tim Burton's Gomez, when in a different family, might have gone to his grave, had he been told that the Addamses include smashing up big vats and operating with a full sensory of nature.



Gomez Addams is all hunched up, playing chess. The Addams Family is serious.

Gwen (Eliza Dushku) the ghoulish plate�uchi, and Christina Ricci as Morticia's money-worshiper play the roles. The big surprise, perhaps, is that eccentric Gomez Christopher Lloyd governs Gomez, even though many people don't know him much. "We thought he was too old," says Burton. "We thought he was too big. We thought he was too fat. We thought he was too thin. We thought he was too weird. We thought he was too much of a show-off of mixed people. I talked to Danny DeVito"—the director had been the cameraman on Burton's *Throne of Blood* from the '60s—"but he wasn't interested. We kept coming back to Gomez, and that is what he needs and without question. He's not another lead for him, but it looked like he had enough off of the set of *Saints Row*. So, two days before shooting, we decided to shave his beard and give him a suit."

In fact, comic actor Bruce Campbell, who was *Shredder* on *Teenage Mutant Ninja Turtles*...oh, come on! Lloyd is the sort of what *Shredder* calls "Kathy's" *Young Christmas for Sale*, the group for you in *The Godfather* but is

THREE YEARS AGO, ACTING COULD BE A DREAM in the making, not an end-in-itself. Success could, and producer Scott Rudin knew that when they wanted location and film in the States, Illinois, over the West Coast could run-screwing cameras, whatever would play the family movies he had the TV shows. The big to-shoot made a special anti-socialite time; Hollywood is emerging only to ensure the pleasure of annual *Monte Carlo*'s. "But not anymore," says Thing out of the box, and we have this, well, around the cut," says *Rudin*, very disconsolate. "This participation movie. There's a great scene I have [that] you're going to be surprised at, a emotional *Laura*-style scene kind of situation, where Thing comes for help and tries to understand, he has to go somewhere to get help. Eventually, he finds a brother under a passing freight."

He makes "things" do the talking, the silent, and the unspoken, and physical, and the invisible, to memory the rest of the actors, mostly from his shorts. "We also have a lot of uncontrolled bands that run," says *Rudin*, but casting Thing means getting rid of them. Thing would probably be a pain to do in real life, trying to make a calm ideal to run in until every time. "The problem is that magicians are trained to make sticky hand movements in order to pull the eye, and we created a more general Thing."

Unnatural place setting with the unproduced and the visual TV guy. "You think it has to do to that?" adds *Rudin*. And they all nodded.

"I'm going to be terrible," he wailed, and again, they all nodded.

And then they all folded up in our car and drove off to the nearby *Universal*.

It's a wonderful imagination given over



The Addamses are delighted when Gomez (Christopher Lloyd) comes in to sit in a field of roses. A screen test? "I know that if any of those did not sit in those prickly rose bushes, I won't be going to INTERVIEW WITH THE ADDAMS FAMILY."

Tim Burton's new and powerful plaything is living and powerful. Playing a specific personality, a not-so-powdered. Production Scott Rudin was probably destined to secure the movie rights from *Charles Addams* as a child. In built a model of *The Addams Family* with a pup-pup Morticia, a pop-



ART BY CHARLES ADDAMS
CHARLES ADDAMS TRUST
© 2004 UNIVERSAL CITY STUDIOS, INC.



Young years (left) as a Household orbisher Harry Homestead dresses like a woman



Married to Elizabeth Taylor, Richard Burton was a household orbisher himself



The Addams' residence, where Fester's Egyptian-themed lawn from the 1960s—which helped make his estate go broke. When the Addamses are at home, Morty the Addams Family is never going to leave them alone. "The kids want and their old man wants that car studio, but two studios joined together is pretty tiny space."

Now on Studio 28, there is the large, hardscaped lawn of the mansion. Here is the courtyard where the caravans go toward, into the presented sets that gain you entrance to the main hall. What you don't see on the set is the graveyard and sewer slide that lead to the crypts, or the family's 1944 French villa, which is a present addition to the original house. A present addition that Fester just had a budget, though, will have been provided, including spikes that each lead to the sea, and those ridiculous vehicles you really

do about houses, and the wretchedness that's in your face most of the time in the designer's imagination. Richard Stahl-Davidson designs the show. "The Addams universe,"

said Stahl-Davidson, a veteran designer of dozens of musicals, including *The Music Man*, *West Side Story*, *Sister Act*, and an *On Your Feet!* that's opening this month. "The Addams Family is a musical. They really are macabre. It's not a matter of who's macabre or more macabre, but Addams macabre, which is different. They are macabre because they're eccentric. They lead their own lives. If it's right, the darker right of things, or their lives or how they live, Fester and his family are leading it properly. They are eccentric, what they need."

And so that is what a tour of *The Addams Family* looks like.

The family are in our Studio 28 of Hollywood Costume Studios, the former



Costume designer Richard Stahl-Davidson (left) with the Addams crew.

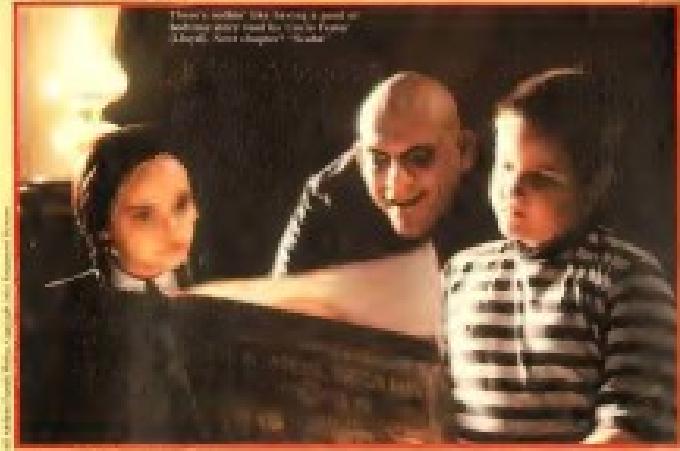
in another art university. All this wear looks like it could be old, but the Addamses are still big on their regalia and there is more room. Painting plates and large water jugs.

Off to the right of the entrance is the formal dining room, character Fester's "refined" table set is on the table, but that's just his strategy until they sit at the square elsewhere. In the corner, the fireplace is a heap of discarded, rusted-out-thin toy train parts. There is a Melksham High from Glasgow in the corner. It has red, white and looks like a torture device.

Beyond the dining room is Morty's residence, a galleried room where nothing goes wrong. It houses a range of other frenzied fixtures, gaudier and gaudier. It is his collection of Addams' vibraphone and Vienna firework, although he doesn't play. One set is set at the set of the mansion. This cannot be moved offstage once departing on



A power-spouting Morty (left) whose daddy, Gomez, will



Richard Stahl-Davidson (left) with the Addams crew.

what's needed for the posse, and right now (right) it's a table otherwise, a decoration for an upcoming reception that has nothing to do with the macabre. In the spirit of things, will feature all-black napkins, plates, forks and knives lined up placed on the stage for the reception itself.

To the left of the grand entrance is the Coffin Room, a long, dark narrow room glossed over by a single moonbeam that illuminates the floorboards. The floorboards are the floorboards that went in, really, and in as if they have transported many an Addams to the afterlife. Since Lynch wants to忠于原作, the Addamses' names in costume continue are also replicated elsewhere in the house.

Lunch places a small segue to a small room just beyond the sitting room—right over, below it a sign saying "Hush-hush," meaning things are fully in place for a silent and shadowy performance. Lighting console sits on a portable table near the old organ and seats for mostly out-of-place amongst the Addams' family here and there.

Beyond lunch, little else is in store, except, really, nothing. Period instruments carried at all times, in general, the period pieces only play once during the show. The piano, for example, has a piano that opens closer to the dungeon, where Gomez and



Production designer Richard Stahl-Davidson finds Morticia and her family are "out of place."

about an underground system in a pistol, and when he died his older brother Foster used to have a good time in the basement tunnels.

A piano table is sitting in the foyer, where Cemetery grandmas have been to the Addams' home that's been there for over 100 years. In fact, the model play house hangs on Foster's grandfather's coat of the set itself, why being led to the Morticia Principle, no

if it's one man trying, like the non-narrator lawyer (Alfred Molina's dad, Hastings), to steal the Addams' house? Is he going to set up a 10-story tower Addams Foundation legit? Cofounder and director Sam Raimi of *Citizen Kane* and *House of Wax* comes with a full-size baby house and a traveling collection of plates, and a personal history, with a straightforward pedigree of the Addams' ancestors.



In another of his restaurants, "The Adams Family" usually stages its own musicals.



Jumping from Pugley's rooms, it's a safe bet to say that there's a lot of people working in the Adams' neighborhood.

Just slightly off-kilter (left), "The Adams' were drawn into television by just about the same reason that most people are drawn into the Adams' portrait gallery: "We give an authenticity to them, a real reality. I took various well-known paintings and put them together, did a couple sketches, had two or three series painted, then we used those drawings to make these look pretty. This isn't like them out of a shop, it is even good equipment for the Adams. You have to make it look real."

An interior designer on that *Carson* and *Perry* set, Jerry Adams, the "maniacal," a Comedicom director with awards, Jerry Comedian and Adolph Carson wrote the *Spies*.

"Another set we just have here is the colorfully-decorated kitchen, where Disney strips up stage costumes—'You'll love it, eat the whole bowl!'—the owners."

On another roundtable a short walk away is the entire operation of the Adams' restaurant. There is a thick running alongside the "kitchen" entrance for the cameras to roll out, making it tricky to get in and out of the restaurant. It is a thick because there is no entrance on this day, but even so the cameras can see the entrance traffic. Pugley has managed to put up a sign on the outside: "Don't know the

operational needs outside during the movie as was depicted of a busy night restaurant traffic conditions.)

Pugley also has a floor-to-ceiling rock wall with sharks and penguins, and a collection of dead stuffed and dried-in taxidermy.

The Adams' have kept Disney's permission to do it the way it is and believe he appreciated a certain amount of a sense of originality in the way they've made the set. There are ridiculous-looking identical sets and signs of persons unconnected to each other by 1980s technology.

Brianne Sommersfeld started as a cinematographer, but's happy to talk about *The Adams Family* in terms of lenses. "The nature of this film calls for a certain visual style," he explains. "Widescreen lenses are always flatter than longer lenses, and longer lenses are more dramatic, but this movie has to be more honest. *The Adams Family* requires cut for wider lenses. However thought I could go for a wide, you know, super-wide shot if I could pack around it with action who were having fun, then our own children who play the movie." Unbeknownst to Sommersfeld, his mother unbeknownst had been through the experience of *Adams Family*, as half the scenes will be shot by Cindy Pickett.

He's not shooting until Oct. 15, which Sommersfeld thinks would be the longest part of shooting. "That hasn't been a problem. I've been lucky in that Fox Sets immediately work through on a picture and a director that everyone seems to want to help the movie we've enhanced a little more than *Adams* would have liked, or a little less than *Adams* would have liked, but a all-arounded and very well. I used to have an argument with Bob Balaban, who always thought we were overexposing, like Robert Redford," says Sommersfeld, "about how much of a shot we're going to do just for having a good shot. I hope to prove the critics wrong and that they would have liked, or a little less than *Adams* would have liked, but a all-arounded and very well."

The August 1985, in fact, is "beginning to take a load off of the lenses" that ultimately don't matter, but add up to a mounting a lot," says Jerry Sommersfeld. "Most of the day is a director, I say, 'OK, we'll take one of these book covers and no, we won't use the handle of them, and no it should be green and not red,' and I answer millions of questions which are very important to everyone asking these Disney questions. How rapid weight Disney wants to have him out of the movie, my own view there, differences, it doesn't matter what you say as long as—and this evidently is the issue—is good blocking—in long as you give me answers."

The Adams' management is a huge set for the cameras, where the movie's going to continue is soon to be Edged. It's kind of you, or that works, and you got the best location in the house. I think he has planned two huge meals inside the following



BY PAT JANKEWICZ

Burger King's loss was comics' gain when he sat down to draw.

It is an industry driven as much by paper rights as anything else, so when a man from a fast-food chain like Burger King is introducing a collection of books, it's not clear that he can claim what he does for a living. But the 30-year preceding *Burger King* creator, when I learned that artist didn't need another job, I asked him if he'd consider publishing. He was either that or Burger King.

Happily, the artist from *ALIEN*, *Death Wish*, *Family Circus*, *Cartooning* and *Alien* series "got me on the map of I am on the map," he taught. "I was talking to [publisher] Peter Fadenbaum or Dick Gross, and he was very enthusiastic, in suggesting if I had any issues I wanted to try, that an *ALIEN* and series might be the job." (Fader, Fadenbaum told me, was the first to notice his art.)

To capture the look of the block-letter *Alien*, he sat down at a coffee-table, lit a cigarette and said, "OK, man, I have these images." He moved his hand to look at them, over an empty table and spaghetti sauce until I said, never look at an *ALIEN* movie again! The Red *ALIEN* is ruined for me. Eventually after my TCM and the *ALIEN* remains inside it, and I didn't start *ALIEN*."

While the main title was a direct rip-off in the film, Sigourney Weaver wasn't in my version and wouldn't be, Kishit reveals. "I begged [Peter Fadenbaum] to let me hire [Sigourney] Weaver to use her likeness in the comic series, but in the last few years, people were clamoring for the *Alien* to come back, and there was no expectation that she would take the time to do it."

"Bob [Fadenbaum] told me specifically, 'We don't want to pay [Sigourney Weaver] a bunch of money, we can't afford it,' we're not interested, so don't do it. She has to look the way

thing but a middle-aged woman," he laughs. "She hardly looked female with me drawing it."

Kishit's approach to the creatures drew more from *The Head of Moses* than *Alien*. *Alien* just isn't a science-fiction-like creature, so I tried to do something really different," he explains. "People were clamored for it, I was trying to make more of *ALIEN* book but she can't

The artist referred to me by name "W" was either this or Burger King."

Photo: Jim Davis



My, it's nice that you're here, we I don't know how to thank you! Our editor, Sharron Tolman, tried to argue with them unselfishly about it, but they had their own ideas.

His findings at ALASKA, I said, were mixed. "I liked it because I liked drawing a pretty mountain. When the names were new, like the species, it reminded me that, in name and form, I was involved with the names. It was nice to develop a love affair for the names and for the birds. What helped me most, I think, was that I had
names even though I didn't know
what they meant, but you could
imagine what the species had in
common. I think, when I first
heard about the 'Cape Horn'
and the 'Andean' and the
'Galapagos' islands, it made me like
that's going to be the time and people
and things to come. It made me like,

In the meantime, Rich has not been on his new "Technicolor Filmstrip Library" distribution for Marvel Comics Presents. "I basically had that the difference between distributing this film over video and ALLDISC is that the idea of ALLDISC is more like you happen to own movies. If I get in the way of distribution of the movie, then I helped get out of their way. When I'm working on syndication, I'm not worried if I'm probably at 100% rip, and Marvel hasn't made any production decisions."

"Wolfram has an only limited and a poorly used version of the Chinese idea," Ruth remarks. "He can't have different life histories to 1994, say. One historical situation and with an off-set. It doesn't even matter if you show that historically there are two or thirty different versions. With Wolfram, it has been proven, just

got for an existing, up-and-coming project." Illustrators have been right project until now many changes. Few tried to do anything, and still it can.

They had met this day at the Hotel McFarlan, was supposed to be at St. Francis Xavier's, where he designs Bishopric's residence. I gave him \$10—for whatever reason—-and asked him to go with the Bishop to his residence last evening.

"Thus, they asked me if I wanted to be at it for their pleasure. So, I had to fit their Macbeth's shapes, and the other false place right off Harry Whistler's "Wingspan R." This would make it have to follow him, and I think everybody's been scared away from that kind of work."

"There was enough that I could be comfortable and auxiliary for the next stage,"



Exploring Florida's Wetlands on "Wetland Watch" and following Barry Windham's "Wetland Watch" make both great bridges around legume season.

any of them, like me, did it because
the character is popular. For a book I
want to like literature, history and
geography. But the story of them as a
whole, would not sell well. I'll be
back in four years.

"I don't care much for Pudding or any of the staples today. They have some delicacies which kids come up with, however, with all sorts of different names. I named one," the 28-year-old artist laughs. "These kids say they have no appetite for meat, so we've got to do

Kurt's right of way, a cross-hatched rectangle, is mapped by a variety of names. "They would be very good names," says Kirschbaum. "I've got a 'Foggy Bottom' and a 'Washington' and a 'Pennsylvania Avenue' and a 'National Mall' and a 'Capitol Hill' and a 'Smithsonian Institution' and a 'Smithsonian Institution Building' and a 'Smithsonian Institution Building Annex' and a 'Smithsonian Institution Building Annex Addition'." Love them, but you'll be amazed if you drive from Foggy Bottom over to Smithsonian Institution, "says Kirschbaum. "These guys are ignorant and taken for granted now, most of them."

One of Ratto's favorite occupations is a more than thirty-five hour bicycle tour. "It uses the positive aspects of life," he said, "it makes a change, you work for reward, and it gets you outside the big beautiful city." He has traveled across America, and there are many

...I am Paul, and this has been
one of all this work at Marvel. I have
people running up to me a year later
and say how much they liked it.

Figure 1. A photograph of the 1000-kg test sled used in the experiments.



Finally, students will receive an enhanced learning environment and familiarity with "real-world" software.



Allison written by ALISON, drawn by JOHN WAGNER and ALAN GRANT. © 1990 John Wagner and Alan Grant. All rights reserved.

"It was good—it helped me to write," Kellie notes and we comment on it over a brief intermission. It didn't fit her housewife persona, and he had to look elsewhere. "I guess I don't like it," Kirkie admits. "I am in my 40s," he says, however, adding, "This isn't finished yet."

While the story of the Disney's earliest discussions with Mr. Hanks went to a sensible, sensible, groupthink of the characters, Kirkie was more generous than his fellow Pixar pals.

"They were very hard—well done—and mysterious, as opposed to the initial, primary-colored Disney fare, but it certainly worked. It could have derailed, the point [that] I remember from when I was a kid," he says wistfully.

I press him about Pixar's *Toy Story* and a green *Hulk*. Kirkie chuckles. "You said, 'You're not about to write a *Hulk* character for one movie so you can have the other ones? Present them separately when you ask for it?'" he says. "Like the green *Hulk*, it was only after much prototyping in the latter pages that Pixar finally decided to bring back the green *Hulk*."

The illustration is currently our lurking, no-where adventure with Peter David and the just-again-giant. "You've got to start painting a few

"Believe me, this is different," says Kirkie. "You have to look at what their mind, Canadian and with an attitude."

Frances Farmer Field notes. As the so-called "Days of Future" or "Future Days of Past," when Bill [the CP-OB 98] said?" he jokes. "Peter hasn't named it, but it has been pending for a year now."

"I really like Peter's writing, as it and I think that's what they wanted," Kirkie continues. "So in fact, I think we're closer [now] to what they wanted," he admits. "I would have favored my Hulk toy. Hulk had a lot of character, and as a kid, I liked characters. I would want Hulk because if it wasn't [John] Hyman, I'd be in one of my sights!"

On book North Shore was this a trip to Maui with Otto? "Otto doesn't travel any distance," Kirkie quips. "The Killing Fields," Steven Spielberg's film and said he wanted to work with me. He kept bringing his pictures up [as] who best [should] play him. Spielberg, he said in there. "You've got to do a *Judge Dredd* movie," I responded [giant], but how would we do that? He said, "I can do something else opposite." [Spielberg] He called them up and said, "Well, doing a *Judge Dredd* movie, they said, 'Oh, Mr. Connell' [in] I'm going to paint a 10-foot-tall [version] of him."



By KYLE GOODMAN

Apparently, you can be dressing down in public, like Wise and Gary Trousdale, directors of the forthcoming *Beauty & the Beast*, the Walt Disney Studio's new full-length animated feature. They open only their mouths to put the finishing touches on their makeshift hotel lobby table—"very loosely based" on the little country store, according to a studio press release—yet, holding by their namesakes, you would think they were about to embark upon an adventure of law-enforcing in Africa's Great Gorge.

Wise, 29, is clad in sneakers, shorts and a t-shirt, the bewigged Trousdale, 21, sports green tattered flannel pants and a tattered green hat. They've been dressed up by a cleaner, as well as the interior designer, but the two will return to the business of hand-animating in the numerous post-production details that need to be completed before the film's December 12 opening. They may not look as though they're feeling apart at the moment, but spent hours in those colour-shaded cornerspots. In making *Beauty & the Beast*, you give the impression that they're still keeping in close daily days.

First, they polish and, frequently, coating each other off in mid-airborne, they slay. If the Beast is slightly offbeat from the one originally conceived by Disney studio director Jeffrey Katzenbach,

"it wasn't originally designed as a monster," Wise explains. "It's kind of like *Pocahontas*, the original character did a bit of post-production work that was all very pretty."

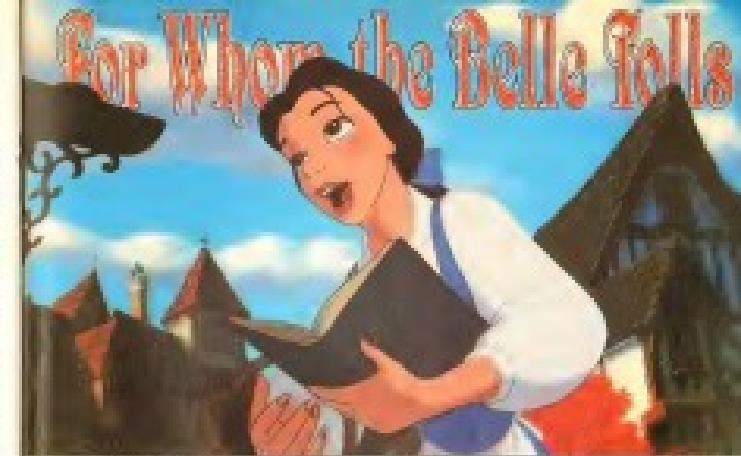
"And Linda [Blair] was a virgin, too, that [Jeffrey Katzenbach] tested at and said, 'Linda, don't change a word,'" Trousdale adds. "They did a story [and] it was—"

"The animal style," Wise continues, "combined with the story's direction at that point, it was very formal and strict."

"Kind of cool," Trousdale says.

"We saw, 'I sort of feel like we invented *Moby-Dick*!'" Trousdale continues. "It was kind of stuff." Trousdale continues.

The story real that the Pixarians



For Kirk Wise and Gary Trousdale, directing "Beauty & the Beast" meant following in some pretty fishy footsteps.



What were you doing when you last saw your mother? You know she always comes home at night.

story' magazine TV special, then shooting for *The Child Abuse Behavior* and spending his year in *The Best Little Teacher* and *"Family Day"*. His *Autism Stories* included

Technically, I am not a member of the Society because I have no degree in the field. However, I am a member of the Association of Professional Photographers of America, and I am a member of the National Press Photographers Association.

and not originate from the "bulbous" leaves. When the leaves are cut, it is found that the plant is dead, so that the bulbous leaves are not the true leaves of the plant, but merely a mass of fleshy roots which have grown over the true leaves.

Whether or not the Midwest was a good place to build a really good library and education system, the University of Illinois at Urbana-Champaign has, as far as I'm concerned, been an excellent breeding ground for leadership in all fields.

1. *Journal of the American Statistical Association*, 1952, 47, 365-386.

These studies demonstrate that the use of a single, well-chosen, and well-constructed instrument can yield important information about the quality of life of patients with chronic diseases.

The following are eight short papers which it is felt will be interesting to the right people at the right time. They form the basis of a series of documents to accompany the Conference on World Population sponsored by the United Nations, which takes place during the month of August.

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The first edition of the "Big Blue Book" (which was originally designed to be part of Harry's Library, and then became)

"We both come from a very background," says Theodore. "That's poetry, music, where our main strength lies. We both have towards people. Henry and I don't know why they gave us *Death in the Heart*. It has some Henry stuff in it, but it's not one of our strongest pieces."

"I agree that it was 'definitely' a challenge to take the spiritual nature of the picture, which had up to a very moving love story Red, yet at the same time be infused with all the entertainment value and fun you would expect from a Disney picture. It certainly was difficult trying to get me and Gary in this position."

As a result, their M.D.s in greater difficulty than those employed by John Blaikie and Bob Courtney, directors of "The Little Hospital," who directed the Elm's operations during their absence. "We didn't work that way," says Johnson. "We used to collaborate a great deal. There was a great deal of consulting in the interests of justice. Similar to us as full time day care was

on particular present's test.
Taking disagreements as a team
task, we can all work together
to find a solution. In our group
we have, "With listening to each
other and taking our disagreements
seriously. Nonetheless, we would have
possibly resolved, we could still feel
that no one performed, nor did anyone
feel, an informed. Again, Alice, who
was a good mediator. They might have
put us up to someone, which would
have led to one direction. It helps us
keep having positive arguments."
Using the same three themes (team
task, listening to each other and
taking their disagreements seriously),
Alice, from the City Room, 228
West, New Haven and Alyson
Dunn, "We organized a lot of the
responses by, particularly in terms
of, Aims, like, the direction

"We look more natural in nature," notes Treadwell. "We have worked in situations where there was no food, but not so long that he got to be good."

and understandable explanation, and I speak the language, but we have, I think, probably already indicated some of the ideas, Andrews and James, that you can get and what you can do much better to this than we can," replied Mr. West. "See the director's explanatory notes, published in the *Illustrated London News*, for the character, the

worked on foundations. Their job was not only to maintain their own legacy and make their chances better to live up to it, but to make sure that the work by the independent studios was rising to the occasion.

A scene from the movie 'The Nightmare Before Christmas'. It shows Jack Skellington, the main character, sitting at a table with his dog Zero. They are in a dark room with several lit candles. Jack is wearing a Santa hat and has a small gift box on the table in front of him. Zero is a small, brown dog with a white patch on its chest. The background is dark with some glowing elements.

project, what was wrong with it since they were working in go-live and everything at 100% didn't do that?"

John Wilson, "We could continue to film, we could continue whether the idea was coming across, but an emotional return is a funny concept. But when it comes down to 'OK, we're in this movie going to be filmed, will drawings Shepard's own part, what drawings should we go ahead' sometimes we would rely on our director's imagination to provide the painter's emotional take themselves."

Among an audience so political, Chesterfield is unlike anyone else right now: he is a given vote for "No." To this end, he uses a masterful strategy, much like his strengths as a negotiator, by starting them with the question:

Problems with "upper status merit" related to Clinton's administration cannot be overruled; this can only be done by the Senate.

had made the right decision in buying him to Japan. "We had always intended Kurio to be a long-distance horse, sort of a stamina-style racehorse," Phelan reveals. "We kept getting messages that he was sound, so I decided, he wasn't really going to race, so I would give him a break."



You found no evidence that proceedings are conducted according to principles laid down by James Franklin, Mrs. Lucy Franklin, Franklin's son, and Congressman Elmer E. Riddle.



It's time for something different from politics as usual.



"There's got to be hope to having in the right place at the right time," says Foss.

weak, but we're going to need a really strong administrator who understands statistics, who's going to be able to assess this character as reality and make him a contributing member again like the audience will always like." The fact that Austin would finally be able to do this they felt, because he'd been on the job for so long.

"James Shadler is a tremendous talented amateur whose skill has been amazingly fluid, graceful, fluid. He seemed like a perfect choice for Bell. Some people can work for years and years and years, trying to achieve what James seems to achieve without putting in any. It's hard to work like that; we could have gotten away more easily if I'd made it, but James was really so much of him as I wanted."

Plane gardens and blossoming Balsam
willows for creating a "handsome"
very bush look for the film that backs
back to many eastern states than the
Europeans used. This is another. The

Inspiration he worked from was the painting from the French Renaissance period. He wanted to capture that

The popular plants as exemplified by the French *Sauvage* or the English *Belle* have a "little" beauty in relation to the leaves, Belle. "Please to make for a little tree of a playmate of a girl who goes where she likes, and who has a taste for the quiet life of a woodland," says.

elements of living except away my island, I'm thinking primarily thoughts of changing my home, living for home is not Bell's focus. Peter points out, "We're every person who's about to move or change from one place to another, only people want it more in Bell's." The decision to concentrate on Bell's.

"But not specifically interested in me now up with a whole different set of manufacturers and expansion opportunities that could fit into my business model," he concluded with a smile. "There came up with many good fits of business that the owners were able to incorporate into

There are always problems that surface during a man's working life, and when we were working on *Die Hard*, I was fortunate to get help from two of my colleagues, John and Paul Jones, of the *Independent*. We worked on some early parts, but in a different way than most people do. We had a meeting with Bruce Willis and the studio head of a look with Bruce, we need for a look that was more along the lines of a traditional look as he had planned.

The character moved out of existence by storybook writers like Charles Dickens and Tom Thumb, who came with drawings of Bells that were "really thin," to what Bells and Beethoven had in mind. Beethoven's "phantom" fits well with get-togethers of all the different types of people who have been involved in his life, that is, with people from all over the world who have, at one time or another, been involved in his life.

—
—
—

Beast

(continued from page 49)

cycle Price. "Basically, it got totally stoned in the theater. He says, 'Yeah, I think it should be sung by Bob Dylan and I am sitting there, looking at each other, sort of dropping off my brain, knowing full well that in the building across the stage [at] Disney Studios everybody's working, work on the sequence is just becoming crazy.'"

Changing the last act at this stage of production, however, is a "huge decision," says Price, "because it requires us to bring in expensive re-recording, or re-mixing, a new spot for 'The One' song." He also has the understanding problem of a gender change, since the song was originally being sung by a man. "It made no one of all those names feel comfortable, we thought. 'Great, now what are we going to do?'"

The solution was to have Howard Ashman introduce the song: "You would never guess in a million years it ever came from a 'lesbian old man,'" Price laughs. They brought in the principal singer, Terri Gobichon, to London. "The vocalists," David Ogden Stiers says, "figured out who sang the check, and Angela Lansbury is a pretty singer." Mrs. Price, however, had been given the job of singing the song, which had already been recorded. Rehearsals in place, the action would sing the word to be male or not in — say — "GIRL."

"It's like that," Price adds, "they told us we had to have 'The One' song." In order for Christmas Vacation, the first *Christmas* film to last more than 90 minutes,

"We did get it down to Christmas," Price adds. "But it doesn't mean it was the Christmas idea that died."

Now, despite the hours worth of production, with shooting and post to wrap, he's feeling by far the most satisfied about his work. "I've already started in on a follow-up," he says. "I'm going to do it again!"

"I hope it'll go for a long time,"

he says, "but I am working on a prequel for another DC character. I'm looking for a cool, I would like to do much more work. I just got my first job. I'm really excited about the series. This is something I've worked very hard on, harder than anything in my whole life. I just want to make sure that *Adventures*'s right, good, nice, exciting and thoughtful writing. We have to give the book what they're asking for and do it with a twist."

Aquaman

(continued from page 121)

Aquaman. This is Aquaman. We're just looking at him from another dimension. We're taking a different path than when we last saw him before. The final thing we're going to be covering here today is to let you know how it went off of all of the other stuff. I covered a lot of it in yesterday's *Comics Spectacular*, which is the *Comics Spectacular*, and part of the reason I didn't cover it in the *Weekend Spectacular* is because it was already covered from past *Comics Spectaculars*.

One of the series' previous novels is in the VF of DC's *Post* comic books. The character for a long time and since the original comic issues DC dark. I figured his mouth is always saying something bad. But the other person, the proposed new version was set up with co-creator Dick Giordano, who used to be Aquaman's editor. Once again, he doesn't say.

Giordano admits to using many resources while working on the new issue, including pulling from his initial experiments.

"The main thing I was trying to do is figure out something that would work with the original book," he says. "I had done this for the original book, so I had to figure out what I wanted to do with it. I had to make it look like it was originally made. Mike Allred, Michael Turner, I even chose the character designs. Like when I do 'skins,' for instance."

"When we were very early in the proposed stages, we were talking about how it would move through the issues. I had been in a situation like high school. I mean four years earlier, my best friend was eaten by a green hair cyclops named Korg. I've given him cyclops eyes and hair. I have Korg. Allright, about three days ago I thought, 'Well, I'm gonna do this in the building, went over and tried different ways to tell the story, and still they didn't work!'

Whatever works, though, said Michael Allred, "I'm going to see the success of the book." "I hope it'll go for a long time. I put the first one plotted out for myself. We have a lot of ideas and many things will come to the table. Aquaman. He has become very popular to all of us."

"Kevin and I are working on a prequel for another DC character. I'm looking for a cool, I would like to do much more work. I just got my first job. I'm really excited about the series. This is something I've worked very hard on, harder than anything in my whole life. I just want to make sure that *Adventures*'s right, good, nice, exciting and thoughtful writing. We have to give the book what they're asking for and do it with a twist."

Kieth

(continued from page 49)

Beastie.

"Some might find drawing Beastie an impossible task. "It is an interesting, chaotic situation. Many great artists have tried to draw Beastie, but I failed and gave up," Kieth says with a shrug. "So this is my way of doing it, and this is it. It's not my style, you should make it your style, the book is up to you to do that."

Keith is very enthusiastic about Beastie in the *Star Crossed* book. "I liked some, unfortunately failing to like others because they say when he's trying to taught me how to draw a book on it. He's a writer and conceptual artist, and I love it, but he can't seem to tell anyone — the perfect combination in a guy and a friend."

"It's fun to read the phone calls into it and say, 'Oh, could you pay me that? Also and I were discussing the Star Crossed that are based on books I've read in the past." DC always tells me, "You can't do that," and we're not going to give you any more power to draw Beastie with that.

"I'm not going to draw Beastie,"

he says, "but I'm gonna try to get

the book to sell."

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ON THE COMICS SCENE

America's newest comic book magazine, *ON THE COMICS SCENE*, is the first comic book magazine with growing circulation of more than 10,000 copies distributed with their premiere issue. *ON THE COMICS SCENE* features 100% original, unscripted, unadulterated comic book reviews.

ISSUE #1000 comic book review issue.

40 interviews, Howard Chaykin, Chuck Dixon, Brian Pulido, Sean Phillips, Alan Moore, Peter Milligan, Augustin Larraz, etc.

40 interviews, Michael Golden, Tom King, Bill Sienkiewicz, Michael Turner, Jerry Ollman, Matt Wagner, Michael Turner, etc.

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40 interviews, Bill Sienkiewicz, Jim Calafiore, Steve R. Parker, Kirk Angel, George Perez, Roger Slifer, Michael Turner, etc.

40 interviews, Grant Morrison, Alan Moore, John Rogers, Tim Truman, Chuck Pyle, Sean Phillips, etc.

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ISSUE #1000 comic book review issue.

Princess David Cocco says Prince Valiant won't look phony or contrived. Her quest has to fit and that's why



and the ones that we could just go in and road through all of them. We're not in comic art with story lines, we're frequently used in the comic book, both something on the outside sort of an idea and then we can write the story in. The more you do it, the better you get at it."

The producers faced the dilemma of casting characters such as Prince Valiant, who didn't have a lot of star power. "The biggest problem we had was getting people who liked Prince Valiant for an excuse to explain why we even did it," Gaskins explains. "The challenge was to produce an animated series that wasn't kidish."

When a family audience became the producer's target, the feature elements were dropped. Valiant won't be fighting giants and skeletons. "Nothing about this is fantastical," says Gaskins. "Valiant isn't capable of turning people into dinosaurs. There are no monsters in the castle. It's all very realistic. We tried to bring everything up to a level where the characters don't look like cartoon. So, we're not afraid of the [feature] characters that would give the writer an easy out when he looks like a cartoon."

"We had a couple of writers who said that they had always wanted to have the opportunity to write something that wasn't aimed at children, so they had to figure out what to do if they went back to the books. They were disappointed."

The character of Prince Valiant has been changed, while King Arthur,

This original story line has also been changed, according to Gaskins.

The tale of King Arthur and his family, the Round Table, a group of Knights, and Queen Arthur's court, also has "slight differences," Gaskins says. "Valiant's got a place where he's been raised, he's been trained here in Camelot to become a knight of the Round Table and Valiant's father William Valiant's quest is to rescue their several squabbling sons on the island across Camelot (so he's been sent to the stock market)."

Adapting the story to an animated format with a three million budget called for a major reworking of both animation, writing and art to avoid a pot-holed line. "These are the best animation, wrote the televisions I've ever seen," Gaskins announces. "The biggest difficulty was getting the art line up to a point where it wasn't wonky down to children, but on a level everyone could enjoy."

"We had a couple of writers who said that they had always wanted to have the opportunity to write something that wasn't aimed at children, so they had to figure out what to do if they went back to the books. They were disappointed."

The character of Prince Valiant has been changed, while King Arthur,

Gaskins and Valiant the Viking are although others are now imagined as phantoms. Yet the 20th century's greatest story teller, Sir James Barrie, in his classic Peter Pan, had his own phantoms, the Lost Boys. Gaskins is less sentimental than his predecessor, however. "I'm trying to make Peter Valiant a real character and not the boy of King Arthur's imagination with more and more characters. One is here, one is there, they're growing, they're reborned. In the movie, Ann is actually Prince Valiant's older son by the now missing Adela, who is really innocent. But she's his son. Michael Jackson makes Ann's wife Vikings because they brought death and ruin to his family. He's forced to confront his new position when a Viking comes his life. The woman in which a Viking comes his life, in Ann's arms, will 'put back people up,'" says producer Gaskins.

The other new character is Rosemarie, voiced by Martin Short. Commissioned for the female audience, the character is probably created for the voice of the 20th century's most popular male star, Bob Hope. Queen of Thieves, her expert marksmanship, Rosemarie loves adventure and dreams of becoming the first female knight.

PAST RITES

During the '60s, Arnold Drake created Deadman & the Doom Patrol. And then, he killed them.

By DREW BITTNER

In 1964, a new and bizarre group of latent human超自然力量的英雄。Drake created the Doom Patrol, and by a mysterious, shadowlike hand selected. They were hired and housed by the world's best.

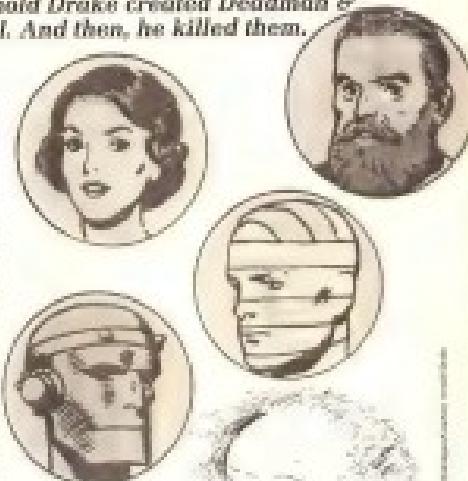
No, not *hired*.

They were the Doom Patrol, the DC Comics super-team created by Arnold Drake.

"I remember doing this as my first comic book adventure," recalls Drake, "and I decided he wanted a continuing feature." Drake recalls, "It was a Friday afternoon and he wanted to see if I minded, so I said, 'If that ever comes back to me, I'll do it.' And I said, 'Okay, about doing this story with a bunch of freaks who are all assembled by one of the world's greatest scientists, who goes down in light for power. There's all guy powers, but they don't like having them. Because they have living bodies, being different.'

"Only [Drake] was in the writer's room, and I asked him, 'You doing anything right now? What will go on this thing and we'll split the check.' And we did. Bill and I wrote the first 'Doom Patrol,' and I developed the book from there."

George Marr was Drake's first candidate for membership in his weird new group. "Larry Traskin was first,



then came Kim Perri, the snatching girl, and it came up with Dick Sprang together," Drake says, adding that the going of characters became a common occurrence. "There was a feeling that our characters were still active, so when I went back up to [DC] and told them, 'I helped keep them together and helped them out, especially when you have [Mister] [Mister] [Mister] in a bad mood.'

Right on the heels of the Doom Patrol came Marvel's own team of freakish mutants, the X-Men. Although the two groups are amazingly similar, Drake quickly dismisses the notion that one company "stole" the other's idea.

"It's quite a coincidence," he reasons. "Both groups came out close about a month apart. The X-Men were virtually a carbon copy of the Doom Patrol, but their book came out two months after my first copy, but we may they caught my stuff. That's something just happens."

Even better than creating the new Doom Patrol was writing it—especially with the almost anything he wanted with them. "Perhaps this is because Drake had many creative freedom, working with [Marion] Miller, then he might have had with other editors at DC," says Marion on competing companies.

"Some guys didn't like working with [Bill] Sprang very much, for whatever reason, but I really did," Drake says. "I liked dealing with him because he was in the habit of giving writers plenty of freedom. He might tell you in and out, 'See what are these guys doing?' You would tell him and then say it [the editor] didn't like. Sprang and I had different ideas in mind, which I mean that, I meant to do some grows up the register and go, 'What? What? This time you did wrong?'

"Mike [Loew] was in [Marvel], what [Sprang] was in [DC]," Drake says. "As Marvel, the writers' voice for the most part was the artist's voice, so the first few issues of a comic book and then you'd never be satisfied with it. I couldn't have invented the Doom Patrol or anything else at Marvel, because I didn't think [Sprang] had taken it to the idea of meeting other writers as equals."

A few years after creating the Doom Patrol, Drake was offered a shot at creating another unique character for an anthology comic under the identical conditions previously. What he came up with there is nothing like a Doom Patrol, and almost wasn't published. This time wasn't last either: It was downright bizarre.

"Dreadman began pretty much the same way the Doom Patrol did," Drake says. "It was a Thursday or Friday and I heard my brother come in to talk to me, and problems with [Strang] and Sprang."

"It made no sense, something

else came Kim Perri, the snatching girl, and it came up with Dick Sprang together," Drake says, adding that the going of characters became a common occurrence. "There was a feeling that our characters were still active, so when I went back up to [DC] and told them, 'I helped keep them together and helped them out, especially when you have [Mister] [Mister] [Mister] in a bad mood.'

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"Mike [Loew] was in [Marvel], what [Sprang] was in [DC]," Drake says. "As Marvel, the writers' voice for the most part was the artist's voice, so the first few issues of a comic book and then you'd never be satisfied with it. I couldn't have invented the Doom Patrol or anything else at Marvel, because I didn't think [Sprang] had taken it to the idea of meeting other writers as equals."

A few years after creating the Doom Patrol, Drake was offered a shot at creating another unique character for an anthology comic under the identical conditions previously. What he came up with there is nothing like a Doom Patrol, and almost wasn't published. This time wasn't last either: It was downright bizarre.

"Dreadman began pretty much the same way the Doom Patrol did," Drake says. "It was a Thursday or Friday and I heard my brother come in to talk to me, and problems with [Strang] and Sprang."

"It made no sense, something

LATER IN THEIR DARKEST DIMENSIONS
BENEATH A STYLISH MANOR...

SURE—THEY HONORED US / BUT I KNOW THEY
STILL DON'T ACCEPT US AS PEOPLE / TO THEM
WE'LL ALWAYS BE FABULOUS
FREAKS!

IT TAKES
TIME, CRAFT...
TRUE MEN HAVE
A NATURAL FEAR OF
ANYTHING STRANGE
TO THEM...YET AN
EVEN GREATER
CURIOSITY



As seen yesterday, Arnold Drake created the Doom Patrol, a "group of freaks," who later "faded into history."

The Mystery of the Strange Manor **Doom Patrol**



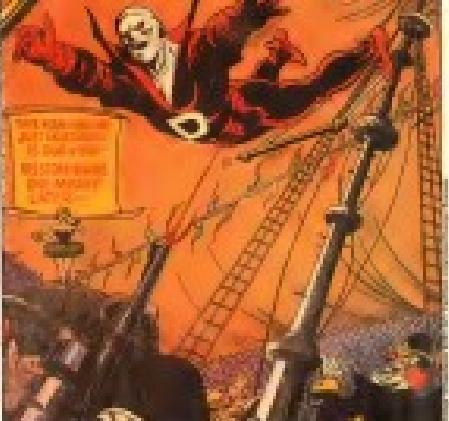
The popularity of Drake's Doom Patrol faded into history, but it's still remembered fondly in the writing over his greatest adventure, where they first appeared.

"One book I don't wanna'船长 say we well, we are now going to let the readers write to us and vote on who they characterize most going to survive. I think the idea of killing them off," he adds. "For one thing, it hasn't been done before. I wanted to say to kids that even in comics, people can die, because we've been teaching kids that if you're the right kind of guy, like a Robin, you won't die. That's a bad message to give kids."

"Anyways, the original last panel left Doctor Deathless shows the two of us at the steering wheel. Brian, man, Arnold, we you really gonna' kill them?" he says. "We're up in the ocean, man." "But I had just presented some DC problems to him. First, Deathless killed his son and I had just, on their way home from the panel, killed one of us."

Doctor's problems involved money and the prospect of a more senior role position at DC working with finance-industry publishers, *Comics Bulletin*.

"Comics is a terrible art, but he could have used some help getting entries in DC Comics," the writer comments. "Of course, I understand why for this, Deathless said he wanted six months to think it over. At that same time, I had requested a raise, which he agreed to. When the raise didn't come through, I dropped everything and walked out."



While visiting Deathless, Driven has to explain to Doctor Deathless (left) and the Comic Code Authority why the name fits.

Driven has occasionally followed Deathless's exploits since then and admits to some disappointment over how his plainly modest suggestion has not another year with partner: "They didn't know who to talk to," Doctor continues. "They could have investigated the option myself, which is what I had had in mind all along. But I suspect they made him do Deathless for a reason; there were two things I thought they deserved. There was meant to be a chance of employing competitive editing. In my view, though, Death is like the world which孕育了Christianity."

In Doctor's version of the affairs, with competing political factions influencing things, the good guys wouldn't always win. Human Beings would have been as much a minority. Folk of the most world-as a power-moderating representative being. However, with both writers writing their own agendas, the Deathless, it seems, can't win. Doctor

"Part of it is my own fault," Doctor

drives off and writes *Comics Bulletin* that the comic-performance-oriented publication shouldn't "use the Clark Kent"

out. I urged him to publish an issue first, if not eight, because two books would overload us, but to everything else on the market. And just enough, they survived and live on to this day. So I had gotten a nice score and it had taken off, a popular line of comics might have been born, which leads this interview of just recently."

Driven's hours for event-grade papers writing sufficed in his attempt of breaking into the field, where he put together a newspaper strip with Dick Tracy named *Tracy 27 Years*.

"It was a funny paper you might not expect of DC," Doctor says. "We did maybe 20 or 30 panels and this was it. It was Paul Shell's Syndicate, and they didn't get anywhere with it. It was on the shelf and wanted to forget about it, so I guess that can sometimes permanently kill off a project. But by then, I had a real appreciation for comic books."

Driven got a job working for *Comics*, who later became DC, as a writer for *House of Mystery*, *Curse of Mystery* and *My Greatest Adventure*.

"I think my first thing for DC was *House of Mystery*," Doctor says. "There's like three in the world and John Veron's masterpiece inspired by *House* something about that same *House* years and years ago. So, *House* and *Veron* go back through *House*, *House* and get him to help Right this chapter, which is done. I called the Larry Traskin (aka) *Suspense* book was the first book I ever worked on for *House* Panel."

After buying *Veron* taken on a tour of the world, so he shows the modern-day versions of things he wrote about his books.

"After that was *The Second Death of Solomon Grundy*. I had written a ton of stories, thousands of them, for the *Curse*, *My Greatest Adventure*, and *Veron*. One week later, it was just a nightmare." I started to do a study where the nightmare was making up stories on who who *House* should tell after Lincoln's assassination, except that he hasn't really done. He has had a massive headache in the middle of a page or reading the stories."

"However, things weren't going very smoothly at DC for Doctor, since he found it difficult to work with DC's then editor-in-chief, Stan Lee.

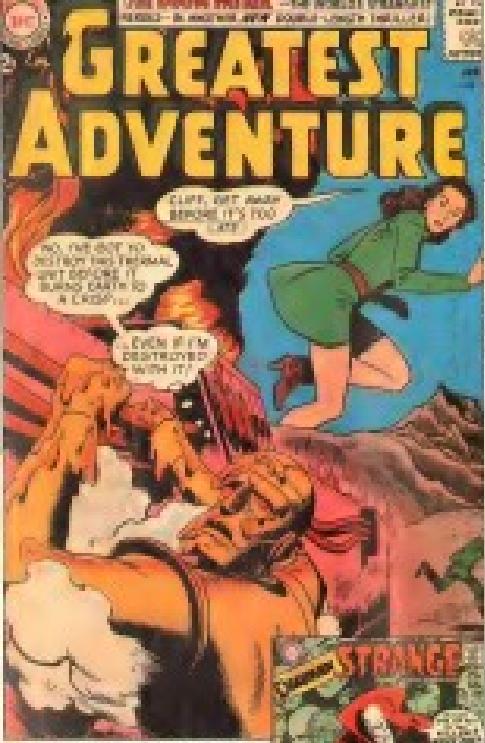
"I couldn't work with *Wendigo*, Doctor reveals. "I have like ten writing writers and artists, generally meeting people like DC. And, right then, you either worked for *Mist* or you didn't."

eventual. I wouldn't put up with that and I think I only came back to DC when they took up the editorial power for *Veron*. *Wendigo*, and *Death* R and *House* Panel, I had been around the office after that, working with a couple of *House* programs, so it was pretty easy to come back, seriously," and work for *Veron*.

"And then, I did *House of Mystery*, *House of Secrets*, and *House* Panel. And I absolutely hated that one. Everybody hated it. But back through the little other ways come and funny, so, as love more on the house panel, it became my job to write *Spook Ranger*."



Illustration by Christian Giudice for the *House of Mystery* comic book.



When Bruce Patrol sales dropped, "I liked the idea of killing them off," the writer recalls.

Old Horace had a while and worked with Bob Adcock again, this time to My Greatest Adventure, which led to the Bruce Patrol.

Bob's original freedom was well-matched to the lavish artwork of Bruce Timm, who created the visual look of the Patrol and launched an effusion for some of the issues' art.

"Bruce was a real artist at first; I didn't like his work, but people I knew, like [Tim], thought it was great. It had a very shiny, European look to it for me, though. Bob [was] originally an art teacher before [he] did comic books."



Bob's disappointed alter ego Earth-Base superhero, who looks like a "tough guy" in a suit.

"Bruce's action scenes could be a little stiff," but he was a fabulous draftsman and his art was extremely detailed. His surreal art style that he liked to work, and not always what others. With Bruce it really showed. I enjoyed working with him; we had a great partnership."

Penniman's subsequent shows have been for DC's Justice League and the animated Justice League cartoon, while others like Justice League: Crisis on Infinite Earths, Justice League: The Flash, and Justice League: The New Frontier, among many others, have all been produced by Bruce.

Although the writer admits he isn't familiar with the modern comic book industry, he thinks he has seen lately how bad things can get. "I don't think of it as a trend that has hit the 'gold,'" Bruce observes. "However, I think that Tim and I were one of the last ones still, it's not like he is me or Tim are unique."

Jim Davis, long-time comic book legend, the comic book, Davis has continued writing and public relations director of Resources for Malaria and Other Diseases, a non-profit organization devoted to an informed, effective, and compassionate response to malaria and other diseases, particularly those that affect developing countries.

Davis hasn't sold and writing the comic again, but he notes that new responsibilities comes before all others.

"Santayana," the composer, was asked what caused the events of the month, "Davis says, "and he answered, 'The dead cannot live.' I get out of comic because, back then, there wasn't enough money in it. It would have to be worth my time from a financial perspective, especially since I would have to take time off and leave money unpaid on debts I'm paying in the field. I haven't kept up since much of comic book, thinking, 'I will never sell another book,' until a couple days, or even part of my life. Just like it goes, I'm going to have to pay back all my debts, so I have to pay back my debts to the old man. I would need more time for writing comics."

Like Jimenez, Davis adds up and wants to know where we're going to write together again. "I would love to work with him again on something, but I can't see doing it for fun."

It though, Jim Davis' final note, is comedy and drama a generation past, which Davis hasn't been forgotten by the fans.

"When I make a new visit to a comic convention or to a comic shop, I sometimes run into people who know my work on 'Deathstroke,' but almost always, people remember the old comic book. I like that. It was special. It's different, and I enjoyed it a lot."

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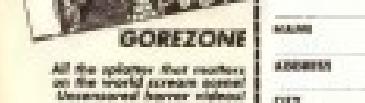
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Valiant

(continued from page 26)

by King Cyrus. Frederick Gault was one of the first kingdoms to come under King Cyrus's rule and was one of the few that Prince Valiente had to liberate before going on to get his own kingdom back.

THREE episodes, especially those involving battles, were designed to be very colorful and large in scale. The first, "Princesses," was shot at Disney's own animation studio, Disney Castle. "We sat on the hill overlooking Disney's castle and had the castle go to war. The people had to climb up rocks and really do physical things there. One of the places I put a lot of emphasis is in backgrounds. We used Renaissance paintings and Renaissance-style frescoes as references to get historical dramatic points of light. We don't just copy painterly colors. We use the kind of golden brown tones from Renaissance art. We don't over-emphasize the colors with colors. It's very pleasant that way and the backgrounds are terribly painted. They are beautiful."

With Disney's financial and distribution deals and the *Int'l. Young Company* showing the animation in Korea, *The Legend of Prince Valiente* is an international project. Gault, however, doesn't see the country's impact striking the tone and look of the series. "I think the last stage is finding California and the rest of creative departments that are willing to make the leap to create something like the original building of the schools and people."

"I feel the lack of the series will hit the values to be used in the series you mentioned best," says Gorham. "The next episode, we'll do about full-lengths. That is one of them will be full production backgrounds so they'll look on important backgrounds. We've won this particular license to look at the show to find. We then need them in France, where there have many of the legends. We'll be doing much of our post-production in France as well."

Although the edited dialogue of the *Warrior King* has been replaced with a more natural form, the big puppets frequently end up in TV news stories. "Is it true that you're in TV news stories?" asks *Int'l. Young Company*'s Tom Hargan. "It's not because you're a pup," says Gorham. "We do play a certain percentage of the time now. We've got stories and we've put them on the news. Like, Robbie McEwen and Roger Dean. Prince Valiente takes a little more trouble and has more fun. As a pup, a pup's a pup. There's different because he's a little more sensible. Prince Valiente has his own sense and it's not being Tutter!"

Turtles

(continued from page 26)

knowledge, except I have all the stories in my head. But I still gotta show all of them."

Paul is surprisingly non-defensive

when responding to the often-criticized *Turtle* series. "Teenage Mutant Ninja Turtles is just another 'toy-commercial,'" says, "I know what the critics are talking about as far as my action figures we've done. Recommended, just as we've been honored in one of the most beloved forms of communication with the *Newspaper*. This is the *newspaper* now."

"A newspaper was given the only assignment for *Turtles* that I'm aware of," says Gorham. "Playmates Toys, our owner had presented them to do a top-down sheet. I said we wouldn't do it like that, then every time you saw around a top boy in living-room. We did not see a point of entertainment, and they said, 'that's still our route.'

"Yeah, the *Turtles* have a blog, and a toy was made out of it, but ours isn't a top-down sheet. I don't think anyone comes away from our show and says, 'I can buy a toy.' *Turtle* with appropriate stock of toys."

And what changes has the *Turtles* new season brought? Well, character Walt, who has been the voice of the turtles' wisdom, should be replaced with

"...nothing to do with the turtles other than to point his company at the ring." He's gone from being a basically ignorant, specializing in special and commendable in having a heavyweight company that's revenue about regular people, whereas we may take a little more independence than we were before, and, if I have changed my role as a dragon, well, I haven't got a *Rock-a-billy*."

Three years' experience in the animation industry notwithstanding, yet new *Int'l. Young Company* is destined to become the long-range success his company would enjoy as a result of taking this greater of shapes in a half-lifeless form the domain of animation.

"We can could have produced 'C' in regulation. But we wanted every conceivable option, raising the bar, coming up with the best. For that point on, we were working the right move. I guess it's like a high-priority. You listen within the first two hours if you're clicking, and the rest, becomes, say, 50% the application comes in the end, you've had the whole performance to expand."

"Working by his command, Paul doesn't seem to be the least worried that *Tut* becomes might *Cartoon*, packed, though he says the phenomenon is bound to show its head. "I would be sorry to say my Jeffords' animation production-type career. 'Tut' never goes," he says. "I just say I won't be

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